

due to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

May 11, 1960

Miss Peggy Patrick  
State University of Iowa  
Iowa City, Iowa

Dear Miss Patrick:

When I returned from a two weeks' trip away from the gallery I found the Shahn print LUTE AND MOLECULES #2 which was forwarded to us by Mrs. Joseph M. Keller.

I am very curious as to the reason for pasting the print on the cardboard and thereby ruining the print completely. We discussed it with a restorer who explained that it would be quite an expensive process to remove it from the board and to remove the discoloration and finally mounting it permanently on rag paper. This will be so costly a process that it will exceed the price of the print. Therefore I am writing to ascertain whether your insurance covers such damage and whether it can be claimed at your end.

Won't you be good enough to let me know, or to advise me whom I should address about this matter.

Many thanks for your cooperation.

Sincerely yours,

EM:ph

# THE ART INSTITUTE OF CHICAGO

MICHIGAN AVENUE AT ADAMS STREET CHICAGO 3 ILLINOIS TELEPHONE CENTRAL 6-7080

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May 19, 1960

Mrs. Edith G. Halpert  
The Downtown Gallery  
32 East 51st Street  
New York, New York

Dear Edith:

Since talking to you on the telephone last Friday, the question of Paul Burlin's having submitted a painting to the Chicago show which had already been exhibited here in his one-man show was taken up at top official level by our trustees. They have decreed that since he did not conform to the regulations, his picture must be disqualified and he cannot submit another painting. He therefore cannot be eligible for the prize.

It is unfortunate that this occurred, but I think in all fairness to our Chicago artists we must insist that everyone conform to the regulations.

Yours sincerely,



Frederick A. Sweet  
Curator of American Painting and Sculpture



May 14, 1960

Mr. Holland  
Holland-Goldowsky Gallery, Inc.  
105 East Ontario Street  
Chicago 11, Illinois

POL  
9 files

Dear Mr. Holland:

I am sorry I cannot remember your first name and am being very formal in my address.

As you can gather I returned to a volume of mail, messages and what-not and am just coming up for air. I now recall the pleasant visit I had with you my last evening in Chicago ending in the morning hours at your gallery where I saw three Stellas which interested me. I cannot recall the prices but believe I suggested that you send me photographs, sizes, and the individual figures which I thought at the time were far too high. However I should like to know what you have in mind during working hours and should like to hear from you about these Stellas.

And I hope that when you are next in town you will find time to pay me a visit. It will be so nice to see you again.

Sincerely yours,

EGH:ph

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

May 17, 1960

Mr. Steer Hybler  
Galerie Hybler  
Bredgade 53  
Copenhagen, Denmark

Dear Mr. Hybler:

Forgive me for not having answered your letter earlier. I have been traveling consistently during the past two months and my mail has accumulated during the period.

Unfortunately so many of the Shahn graphics have been sold out in their entirety that I doubt whether an exhibition of real consequence can be assembled at this time. Shahn has been away for quite a few months on a trip around the world but returned to New York a day or two ago eager to work and I hope that within a short period we shall have some new material to add to the remaining prints we now have available so that an exhibition of real importance can be assembled.

As you probably know, a one-man show of his paintings, drawings, and prints is being organized for summer viewing in Amsterdam and The Hague. Practically everything for this exhibition is being borrowed from museums and private collectors. Perhaps the print section can be sent on to you when the show closes sometime in August or thereabouts — that is, if you are interested in having such a show with very few items for sale.

I expect the director of the latter gallery within the next week when final arrangements will be made. At that time I will know the exact dates for both exhibitions and I shall await word from you regarding the matter.

Sincerely yours,

EGH:pb



JAMES S. SCHRAMM POST OFFICE BOX 727 BURLINGTON, IOWA

May 19, 1960

Mrs. Edith Halpert, Director  
The Downtown Gallery  
32 East 51st Street  
New York 22, New York

Dear Edith:

The Atlas Warehouse Company of Burlington is crating and shipping this week the Marin water color which you have said you would accept as a credit on our account in the amount of \$2,000.

Enclosed is our check in the amount of \$1,000 which pays us up in full, in accordance with Margaret Babcock's statement of May 12th.

As much as we hate to give up this Marin water color which, you will remember we purchased from Stieglitz long, long ago, we feel we must do so and are happy to have it go back into circulation through your own "tender loving care". We are sure that we will regret its departure.

A telephone yesterday afternoon from our daughter, Sieglinde, who was with me in our brief visit in the Gallery a week or so ago has necessitated Dorothy's flight back to New York today. Sieglinde's husband has taken a turn for the worse. I am scheduled to return to New York on business June 1st, but may be called down there earlier. Will give you a ring and hope for more of a visit when and as we have the opportunity.

Thanks for your many, many kindnesses to us always.

Sincerely,

  
James S. Schramm

JSS/jw  
Enclosure

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May 25, 1960

Mr. Fred Jordan  
Grove Press, Inc.  
65 University Place  
New York 3, N. Y.

Dear Mr. Jordan:

We have been so busy with the Davis exhibition that I did not have an opportunity to communicate with you earlier.

Shortly after I talked with you I ascertained that Mr. Allen of the gallery arranged with Badi Blesh during my absence for an invitation list and sent such invitations to members of your firm for the opening party held at the gallery. All this was done in my absence and if you wish the list will be supplied to you.

Several days ago we received a bill for twenty copies of the paperback edition of the Davis book by Blesh. We took it for granted that you would wish to have us give copies of this book to the art critics who came to see the show for review, to the artist, and several of the museum representatives who came to the party. I shall be glad to furnish the list to you of the distribution, as well, and shall pay for the balance.

Also, we have received some orders for the hard-cover edition and I should very much like to know when these will be ready for delivery. Won't you please let me know? Many thanks for your courtesy.

Sincerely yours,

ESB:pb



May 24, 1960

*POL*  
*just on*

Mr. Douglas MacAgy, Director  
Dallas Museum for Contemporary Arts  
3415 Cedar Springs Road  
Dallas, Texas

Dear Mr. MacAgy:

Thank you so much for sending me the catalogue of AMERICAN GENIUS IN REVIEW No. I. It is both fascinating and informative. I hope the younger generation will benefit by this exhibition which should be shown more widely to set straight the record and to remove the "novelty" feature so prevalent in our current promotion of recent American painting.

I was delighted to see once again examples by Gerald Murphy whom I had met on several occasions through Juliana Force and whose work occasionally suggested that of Stuart Davis, particularly in reproduction, black and white, like the latter's cigarette paper series dated 1921, vs. Murphy's RAZOR 1922 and COCKTAIL 1929.

Would there be any possibility of borrowing the Murphy paintings for exhibition at this gallery? The idea is not to illustrate the fact that Davis preceded Murphy, although he was six years younger, but to continue pointing up to the large group of younger artists in New York, who are among our most consistent visitors at the gallery, the fact that there was an earlier abstract movement in America. We have done this effectively with Dove, Demuth, Marin, O'Keeffe, Sheeler, Spencer, Weber, Krasch, and of course, Davis who now has a one-man exhibition on view, and I would like to continue with several loan exhibitions the practice we have followed for a good many years. Won't you let me know whether it would be possible to borrow the Murphys in a combination with Schanberg?

I am so sorry to have missed you in Sarasota. Unfortunately I could not get there until late Wednesday evening for my two talks the following days. Perhaps I shall have the pleasure of seeing you in New York on your next visit to the big city.

My best regards.

Sincerely yours,

EGM:ph



Mrs Edith M Halpert  
The Downtown Gallery  
32 East 51st St  
New York 22, N.Y.

Dear Mrs Halpert:

I was much moved  
by the pictures & it is with  
regret that I return them.  
Financial changes in my life  
make it impossible for me  
to buy now.

I hope to be in touch with  
you in the future & to meet  
you when I am in New York.

Sincerely yours,

1299 Lombard  
San Francisco  
May 23

(Mrs) Bernice Frost



Prior to publishing information regarding sales transactions, members are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

May 11, 1960

Mr. Walter Reinsel, Art Director  
H. W. Ayer & Son Inc.  
West Washington Square  
Philadelphia 6, Pennsylvania

Dear Mr. Reinsel:

Well, for the first time in my business life, I have experienced complete defeat and am ready to admit this.

After endless correspondence about the Container Corporation job, I give up and suggest that since the arrangement originated with the Ratner family it would be best to continue there directly. The address is:

506 Cherry Lane  
Campus, M.S.U.  
E. Lansing, Michigan

And so, with bowed head, I am

Sincerely yours,

EGH:ph

Mr. Martin Friedman

May 14, 1968

- 3 -

I shall try to communicate with Matthew Josephson in the hope that he will break down, but I do recall, as I mentioned previously, that the painting is in poor condition. Have you thought of the Staircase picture owned by the Cincinnati Art Museum? It is small but has a very similar architectural sense. Meanwhile I shall write to Josephson and see what he has to say.

With O'Keeffe's permission, I am sure that you can obtain one of the famous White Barns, since neither the Detroit nor the Ludington pictures is available. The others are listed below.\*

And so, good luck to you.

Jean Lipson and Rower of ART IN AMERICA were in the other day and mentioned that the exhibition was being extended with an inclusion of the young generation working in the current geometric style. They seem to be eager to use the Stuart Davis "PRIMER" for the cover and no doubt communicated with you.

And so, you will learn as you grow older that the art world survives and so do those involved with it despite the disappointments in organizing an exhibition.

My best regards.

Sincerely yours,

EGH:pb

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Philadelphia • New York • Chicago • Detroit  
Boston • San Francisco • Hollywood • Honolulu

## N·W·AYER & SON INC.

West Washington Square, Philadelphia 6  
WAlnut 5-0100

Mrs. Edith Halpert  
Downtown Gallery  
32 East 51st Street  
New York 22, New York

Dear Edith:

Thank you for your letter of yesterday with Rattner's address, and the bad news of your abdication.

I immediately dispatched him a letter, assuming that if he is fed up with the "glass deal," he should let me know and then go ahead with the painting version we discussed in your office way back in March, for the sum of \$1500 as agreed.

I appreciate your efforts very much, and can only hope that Abe is not too distracted to accept this alternative. We don't want to lose the entire ad through pique -- confusion and irritating negotiations.

Do you think we stand a chance? Maybe if I go out there on bended knee? Anyway, we'll see.

I appreciate your invitations to the gallery openings and really wanted to get to the Davis one on Monday. But, I'll probably see the show.

My best regards.

Cordially yours,



Walter Reinsel  
Art Director

May 13, 1960  
WR:bt

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May 27, 1969

Mrs. Harry Lynde Bradley  
136 West Greenfield Avenue  
Milwaukee 4, Wisconsin

Dear Mrs. Bradley:

Now that we are approaching the summer months when the gallery closes (July and August), I am going through the many folders to set everything in order in a nice leisurely manner. In one of these folders I found my letter addressed to you on April 20th referring to previous correspondence and your request to hold the Abraham Rattner painting entitled **FIGURE** until you decide where you wish to have it delivered.

If it is not asking you too much, would you supply the information before the 15th of June and before packers become a little careless with the change of the weather.

I do hope that you will be in New York before we close. It will be so nice to see you.

Sincerely yours,

RUEspb

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Yale University Art Gallery

1111 CHAPEL ST., NEW HAVEN 11, CONN.

May 27, 1960

ANDREW CARNDUFF RITCHIE, DIRECTOR

Mrs. Edith Halpert  
Downtown Gallery  
32 East 51st Street  
New York, New York

Dear Mrs. Halpert:

Because of unanticipated problems arising from the reorganization and re-installation of the permanent collections on the entire third floor of the Gallery following the close of the current exhibition from Yale Alumni Collections, we have been forced in view of limited summer staff to revise our plans for the area now occupied by the exhibition "American Prints 1950-1960".

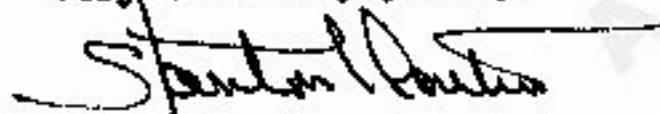
Although we had asked Mrs. Haupt to request an extension of the closing date of the print show from May 24 to June 13, we must now, because of these unavoidable circumstances, advance the closing date to Sunday, May 29. Your kind permission to extend the loan of the print you have contributed to this show could not be more appreciated and we deeply regret that these circumstances make it necessary to limit the length of the extended showing.

I hope you will accept our most sincere gratitude for permitting the exhibition of the outstanding work which you have lent. The exhibition has been warmly received and highly commended by many persons throughout its showing and particularly during the last week when thousands from a wide geographical area have been among the print show's visitors, including the members of the Art Museum Directors Association of America.

Arrangements for returning the print lent by you are now being made so that it will be in your hands within a reasonable time after the closing date.

With kindest regards,

Very sincerely yours,



Stanton L. Catlin  
Assistant Director

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-2-

5. An initial payment of \$250 for the use of each specific picture will be made to the Downtown Gallery for the artist for the printing of the first 10,000 pictures. In addition a royalty of two cents per copy will be paid for the following 10,000. The royalty payments will be made quarterly based on sales of the preceding quarter. The bill for the initial fees may be sent here marked for my attention.

6. The Downtown Gallery will furnish National for its files the written permission of the artists to reproduce their paintings under these conditions.

In addition, since the rules of the Wadsworth Atheneum require it, will you please send Mr. Cunningham a release for "Supermarket" signed by Mr. Shahn.

We will also require a second release from Mr. Sheeler for the Metropolitan Museum of Art.

7. National will make separate arrangements for reproduction rights with the owners of the paintings.

We hope to have color transparencies of these works of art processed and delivered to our printer by May 24.

If I have left any questions unanswered please call me direct on our New York line. It is Murray-Hill 9-5800. Just ask for me at the Holyoke factory.

As for expectations...I too hope the program will be successful.

For the present we can be satisfied that we have put into it the best materials, the best photographers, the best printers and the best artists available.

At this stage we cannot insure success, but we can deserve it.

Sincerely,

Product Research

Austin W. Kenefick, Jr.

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May 20<sup>th</sup> 60  
Mrs Edith Gregor Halpert, Director  
The Downtown Gallery  
32 East 51<sup>st</sup> Street  
New York City  
Dear Mrs Halpert:-

I understand  
that my painting, "Old Connecticut  
Church," purchased in 1934 by Dr  
Bertram Sablatwalla is offered for sale  
by the Estate.

I do not usually re buy my own  
work but in this case I would  
place a bid of five hundred dollars  
on this painting.

Sincerely  
Ernest Fiene

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# THE ART INSTITUTE OF CHICAGO

MICHIGAN AVENUE AT ADAMS STREET CHICAGO 3 ILLINOIS TELEPHONE CENTRAL 6-7080

May 25, 1960

Mrs. Edith G. Halpert  
The Downtown Gallery  
32 East 51st Street  
New York, New York

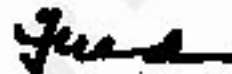
Dear Edith:

At the meeting of our Board of Trustees yesterday, the problem of Paul Burlin and his picture which was awarded the Logan Prize was discussed. Since he had not followed the rules of the exhibition, there was no other alternative than to exclude his painting, as it had already been shown here. It is only fair, I think, that he be required to observe the same rules to which all of our Chicago artists must conform.

The trustees felt, however, that since the jury was enthusiastic about Mr. Burlin's work and had awarded him the top prize, he should receive due recognition. That being the case, they voted to give him the Watson F. Blair Honorary Award of \$2000. Paul Burlin's painting will, if he gives permission, be exhibited during the summer with our other twentieth century American paintings, with a suitable label indicating that the picture was given the Blair award.

This information will be released to the press today and Mr. Burlin has already been informed of the trustees' action. This seems to me to be a reasonable and just solution to the problem.

Yours sincerely,



Frederick A. Sweet  
Curator of American Painting and Sculpture

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May 27, 1960

Mrs. Gerhard D. Straus  
4753 North Larkin Street  
Milwaukee 11, Wisconsin

Dear Mrs. Straus:

Thank you for your check. The receipted bill was mailed to you yesterday.

I have the colored slide of the Karl Zerbe painting and am now enclosing a so-called official appraisal for you, with a duplicate copy which you may require for the Art Center.

I do hope that you will come in before the gallery closes for the two summer months, July and August. It will be a pleasure to see you and Dr. Straus.

Sincerely yours,

EGH:pb  
Enclosure

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May 14, 1966

Mr. Jacob Schulman  
38 North Main Street  
Hievessville, New York

Dear Mr. Schulman:

When I returned from my two-weeks' trip I found all the tax material and immediately sent off the checks, the amount of which scared me somewhat as they were larger than the year before last. However, I shall go over the papers as soon as I have a moment of time, but as I recall, you took my working sheets with you and I hate going through the records once again if that can be avoided. Would you be good enough to return these at your convenience.

Also, I found a brand new form I have not seen before. This is IT-302. Obviously a combination for the Downtown Gallery and for the 32 East 51st Street Corporation. My accountant has already turned in reports on these two corporations and I do not know what to do about the matter. Won't you please let me know, as I dread the idea of having another tax to pay and hope that this is intended merely as a notation since no amount appeared on your payment record, indicating what checks I was to include.

Many thanks for your attention. And do come in soon.

Sincerely yours,

EGM:ph



Hope Goodman Unlabeled

May 19, 1960

Dauntless Gallery  
32 E. 51<sup>st</sup> St.  
New York, N. Y.

Dear Mrs. Halperin,

Please accept our apologies  
for not having returned the enclosed  
photos. You had said something in  
your letter about sending pictures  
of some new things of Zagor's  
& we were keeping these to  
compare with the others —

Yesterday, in Chicago, we saw  
his "Easter Island #5" which is a  
beautiful thing —

We, too, hope to be in New  
York in June —

Thank you for sending the photos — &  
again, I'm sorry to have inconvenienced

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May 18, 1966

Mr. M. B. Kaplansky  
54 Old Park Road  
Toronto, Canada

Dear Mr. Kaplansky:

Thank you for the check and your note.

It has been a long time since you have paid us a visit and I hope that you and Mrs. Kaplansky are planning a trip to New York in the near future. It will be so nice to see you.

Sincerely yours,

EGH:ph



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C  
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 Y

FINE ARTS CONSERVATION LABORATORIES, INC.

305 East 47th Street New York 17, New York Telephone: PLaza 3-2090

ALAIN G. BOISSONNAS  
 Chief Conservator

WILLIAM J. DOBBIN  
 General Manager

May 16, 1960

The Downtown Gallery  
 32 East 51st Street  
 New York 22, N. Y.

Stuart Davis:

Oil on canvas, framed, "Premiere", 35 x 50  
 inches.

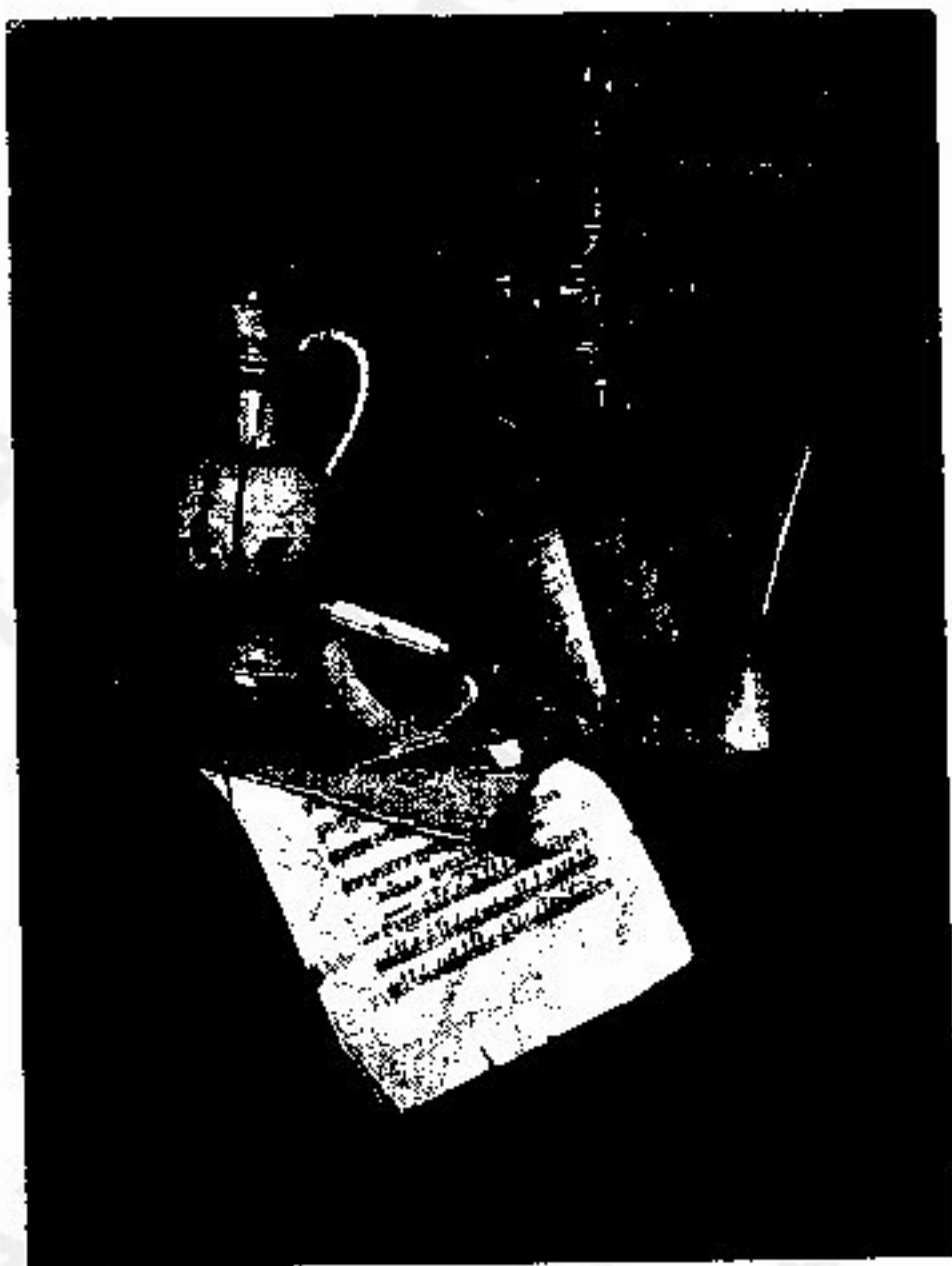
The painting suffered a 3 3/4 inch vertical  
 puncture top left center. The paint film  
 was badly fractured.

TREATMENT

Repair tear with mulberry tissue and rhoplex,  
 patch with fiberglass fabric and wax resin  
 adhesive consisting of 1 part Canada balsam,  
 4 parts gum damar, 6 parts multiwax and 6 parts  
 beeswax, fill in missing paint with wax gesso  
 filling, and compensate for the loss of or-  
 iginal pigment by inpainting with powdered  
 pigment hand ground in Lucite 546 Methacry-  
 late.

• \$ 140.00

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# ART CENTER KALAMAZOO INSTITUTE OF ARTS

421 WEST SOUTH STREET \* KALAMAZOO, MICHIGAN \* PHONE FIO-1101

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LESLIE D. HARRIS, VICE CHAIR.  
WILLIAM RACE, TREAS.  
MAXWELL D. BARDEEN  
DWAYNE STOCKER  
C. W. LININGER, BOOK

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HAROLD J. MALONEY  
GEORGE W. SPRAU

May 12, 1960

Mrs. Edith Gregor Halpert, Director  
The Downtown Gallery  
32 East 51st. Street  
New York 22, New York

Dear Mrs. Halpert:

Sometime ago I wrote you asking if you would hold the Marin watercolor "Sea Piece - 1951" for one of our members, who was out of town at the time. The member, Mrs. Donald S. Gilmore, has now returned to Kalamazoo. Will you please send this painting on approval for her consideration? If the other painting "Autumn Piece - 1951" is also available could you send that as well?

When I showed her the photographs of the two she was torn between them and decided that she preferred the "Sea Piece". However, when I talked to her the other day she indicated an interest in the other as well.

My projected spring trip to New York has fallen by the wayside as we are presently engaged in a fund drive which is taking up my time. I will not have the pleasure of visiting your gallery again at this time. I don't suppose you are open during the summer, are you? If not could you please tell me when you reopen in the fall. I would like to discuss our plans for acquisitions and for the program to be carried on in our new building which is schedule for opening in early fall of 1961.

I look forward to seeing you at an early date.

Sincerely,

*Alfred P. Maurice*  
Alfred P. Maurice  
Director

APM:ji

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WHITNEY MUSEUM OF AMERICAN ART  
22 WEST 54th STREET  
NEW YORK 19, NEW YORK

May 26, 1960

Mrs. Martin Sargent  
890 Washington Street  
Bath, Maine

Dear Mrs. Sargent:

Thank you very much for your letter of May 14th with the full information about developments in the Zorach controversy. I am very glad to get this information, as Mr. Baur and I were concerned about the outcome of the controversy. Evidently you and other public-spirited citizens of Bath have done a remarkable piece of work in informing the public about the real issues in this affair, and I congratulate you on the success of your efforts. It is encouraging to all of us in the art world to see reason and truth prevail against the forces of prejudice and malice.

I sincerely hope that the campaign of defamation will not destroy your prospects of raising the balance of the fund.

At the annual meeting this week of the Association of Art Museum Directors, representing the directors of seventy of the country's leading museums, I gave a brief report on the controversy, and found unanimous sympathy for your cause.

Alfred Barr sent me a copy of your letter of May 14th to him, with your handwritten postscript. If you will permit me to comment, I do not think it would accomplish anything to write Mr. Jennewein, or any other officer of the National Sculpture Society. I recently consulted the only sympathetic member of the Society whom I know, and he told me that Mr. Jennewein is as reactionary in his opinions as Wheeler Williams, and that the Society is now completely controlled by men of similar opinions. The only exception among recent officers was Adlai B. Hardin, who was President two or three years ago. From what I know about him he is a decent individual, who at least on one occasion refused to go along with Williams in his political attacks on modern art. However, I gather that Hardin has not much influence on the Society at the present time.

If you need further written support for your valuable project in the future, I hope you will let Mr. Baur or myself know.

Sincerely yours,

LG:FM

Director

CC: Mrs. Edith G. Halpert, *Chairman*

rior to publishing information regarding sales transactions, ascertains are responsible for obtaining written permission on both sides and purchaser involved. If it cannot be established after a reasonable search whether an artist or untested is living, it can be assumed that the information may be published 60 years after the date of sale.



# GEORGE EASTMAN HOUSE

900 EAST AVENUE, ROCHESTER 7, NEW YORK • BRowning 1-3361

Director  
DEAUMONT NEWHALL  
Curator of Motion Pictures  
JAMES CARD

May 23, 1960

Mrs. Edith Gregor Halpert  
Director  
The Downtown Gallery  
32 East 51 Street  
New York 22, N.Y.

Dear Mrs. Halpert:

Many thanks for your delightfully prompt letter. It is much appreciated at the moment as my deadline is becoming ever more a reality.

"The Stieglitz Circle" was a lovely job, we have a copy in our library here, but devoted to the period that followed the Stieglitz activities on which I am working. That is, the period roughly 1902 - 1910, the years of the Photo-Secession in photography, and the beginning of Stieglitz' role in non-photographic art. I will look forward to the Stieglitz show at the Delaware Art Center.

I will write to Mrs. Cobb for permission to reproduce "The Lobster". Upon receiving word from her, if favorable, I will contact you, and then I would like very much to have, or borrow, your reproduction of that work.

The best of all is your offer to lend the six panels. I had planned to show only what was shown before 1910, but all I can find, and there is not much time left, is "The Lobster" and one work is hardly enough to represent this very important artist. If I may use the six panels I feel that it would be a good representation of Dove's work, as well as representing that type of art which Stieglitz was introducing to America. May I please make a tentative reservation for them now? I have not yet made definite selections for the exhibition, but I would like to plan on using them. In case I did not mention it before, they would be here from September 18 - November 16, 1960.

Many thanks for your help and suggestions. It couldn't have come at a better time and I am most grateful to you for it.

Sincerely yours,

*Robert Doty*

Robert M. Doty

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May 21, 1960

Mr. Richard F. Brown  
Los Angeles County Museum  
Exposition Park  
Los Angeles 7, California

Dear Mr. Brown:

Several days ago Mr. Allan sent you a photostat of the inspection report submitted by the Railway Express Agency. I am now enclosing a photograph of the painting indicating its condition on arrival. This was made for us by Mr. Boissonnas, the restorer, whose bill is also enclosed.

Frankly I am not quite happy with the repair. Although Davis, who was not told of the accident, looked at the picture carefully and made no remark whatsoever, indicating that the repair is invisible, I am conscious of it and I believe Jim Elliott must have reported to you accordingly. It is very difficult, as you know, to treat a recent work of art. All the conservators seem to agree on that point. I shall discuss the matter further with Boissonnas but I would like to know your attitude in the matter. Incidentally, I mentioned to Jim that a depreciation claim would be in order as any repaired picture presumably is worth less subsequently. We have gotten away with such claims on various occasions, although both the Railway Express people and the insurance adjusters get violent when such a claim is made. In the past we have received a 10-25% devaluation — the latter when the painting was much more seriously damaged. All this, of course, will be left to your judgment but I would suggest that you make the larger claim and then reach a compromise. Your broker can insist that Railway Express assume the cost in order to relieve his company of it.

And so, please let me know your decision as to whether we should work with Boissonnas further — and he has been doing the bulk of our work on the strength of Keck's enthusiastic recommendation — we have always found him most satisfactory.

With very best regards,

Sincerely yours,

ESH:pb  
Enclosures



# LINCOLN COUNTY CULTURAL AND HISTORICAL ASSOCIATION

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MYRON R. WILLIAMS, DAMARISCOTTA

DIRECTOR LINCOLN COUNTY MUSEUM, WISCASSET

MILDRED BURRAGE, WISCASSET

CHAIRMAN, ARTISTS' COMMITTEE

MAINE ART GALLERY, WISCASSET

STEPHEN C. HOWARD, NEWCASTLE

May 21, 1960

Mrs. Edith G. Halpert  
The Downtown Gallery  
32 East 51st Street  
New York, New York

Dear Mrs. Halpert:

I have always remembered how kind you were to me when I came some years ago to tell you about the Wing sisters and how much I hoped that they would buy a Marin from you. Now I am writing to tell you how happy we are that your Mrs. Hancock has decided to spend her vacation in Maine helping us at the Maine Art Gallery in Wiscasset. I thought I would like to tell you more about the Gallery because I feel that it is of growing importance. This will be the third summer that the Gallery has been open in the old Wiscasset Academy built in 1807.

Our Association, which was formed to preserve the historic buildings of Lincoln County and our arts and crafts, has its headquarters in the old Lincoln County Jail (1809) and Jailer's house. The Lincoln County Museum is in the Jailer's house. We show in the summer, "200 Years of Maine Arts and Skills"; in the winter the subject is "From Around The World To Lincoln County" - and we have exhibition and lectures on many subjects, widely attended by people who come from an area extending from Camden to Biddeford, and up and down the Kennebec Valley. We also own and have restored the old Lincoln County Court House in Dresden built in 1760, an extraordinary 3-story building full of paneled pine. We have now about 700 members. Beside the Artists' Committee we have a Maine Craftsmen's Committee, which this year will have a special exhibition of contemporary crafts at the Museum.

Three years ago the Artist members wished to show at the Museum in the summer but since it is not a suitable place for large group shows, we obtained at Town Meeting the use of the old Academy here, built in 1807, renting it from the Town for \$200 for the summer for 5 years with the

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THE PHILLIPS EXETER ACADEMY  
EXETER, NEW HAMPSHIRE

May 24, 1960

Miss Edith Halpert, Director  
The Dwontown Gallery  
32 East 51 Street  
New York 22, New York

Dear Edith Halpert:

Many thanks for your enthusiastic letter. We are looking forward here to having the exhibition, "Clowns, Fools and Buffoons" or another collection of Bob Osborn's work. Whether it is his earlier things or work that is fresh off the drawing board or easel, I know it will be good.

I hope to get into New York next fall and will drop in to see you about the details of this exhibition.

With very best wishes for a pleasant summer, I remain

Sincerely,



Glen A. Krause, Director  
The Lamont Art Gallery

GAK:ccf

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May 17, 1960

Mr. Frederick S. Nigh  
Director of the Art Galleries  
University of California  
Los Angeles 24, California

Dear Fred:

At the risk of losing my reputation as an efficient dame, I must admit that I cannot locate the previous correspondence in connection with the Deva damage which had been reported in great detail previously. Also I am in my apartment and am too lazy to go down and rummage through the files.

Thus I am enclosing a report which I hope will be final. These traveling shows have really become a menace and I sincerely trust that the Ford Foundation which has initiated a recent program of exhibition tours as part of the award arrangements will find a better technique for taking care of the art works. The amount of money expended for this program could be more wisely used for outright purchases of paintings and sculpture by artists "over forty" who are involved in this exhibition program. From what I gather, the cost of making the selection, in sending jurors all over the country, having large groups of paintings assembled in various territories, would offset the cost of many, many purchases which would or could be used as an exhibition pool for future exhibitions.

Every few days we receive reports of "seditions" from various institutions who are second, third, or fourth, etc. on the list, and it makes me shudder in every instance. By the time the objects are returned to the gallery it is impossible to place the responsibility and we devote a good part of our workday fussing around with the mess and worrying about the future of American art as a good deal of it will be destroyed in no time at all. Can you imagine what the conservators will do in the future? They will probably have to paint pictures anew and carve huge sculptures. Alas! Alas! One of these days, and I think it would be fitting for my thirty-fifth anniversary, I should like to publish a pamphlet entitled "An Art Dealer's Grips," starting with this violent activity of bringing art to the public so no one has to move never mind what; and giving so-called art critics in our magazines and newspapers the opportunity of writing theses completely unrelated to the exhibitions covered, of flaunting lay analytical terminology. I should also like to devote a lengthy chapter on the altered function of the museum, as well. And so ad infinitum. Maybe I should get me a ghost writer to ghost it up. What do you think? In any event, I am looking forward to my vacation with keen anticipation.

And so, -- with best regards,

As ever,

EGN:ph  
Enclosure

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Yale University Art Gallery

1111 CHAPEL ST., NEW HAVEN 11, CONN.

May 13, 1960

ANDREW CARNDUFF RITCHIE, DIRECTOR

Downtown Gallery  
32 East 51st Street  
New York, New York

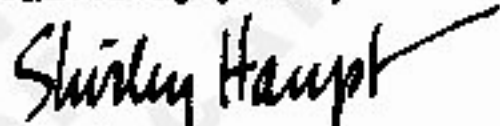
Gentlemen:

Owing to forthcoming events at the Yale Art Gallery, we wish to extend the closing date of the exhibition American Prints 1950-1960 from May 24th to June 13th.

On May 19th, a special exhibition of Paintings, Sculpture and Drawings Collected by Yale Alumni will open at the Gallery. Four years ago, a similar exhibition was held which drew an average of 1000 visitors daily. Additional visitors are expected through the week-end of June 11th for the University Commencement on June 13th.

The Director, Mr. Ritchie, and I both hope that you will be willing to extend the loan of your print\* under these special circumstances. Please notify me immediately if this is agreeable with you. A post card is enclosed for the convenience of your reply.

Sincerely yours,



(Mrs) Shirley Haupt  
Assistant Curator of Prints

\*Ben Shahn. "Cat's Cradle." Silkscreen theorem.

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Alan H. Temple

Hudson D. Walker

# FRIENDS OF THE WHITNEY MUSEUM of AMERICAN ART

22 WEST 54TH STREET, NEW YORK 19, N. Y. • Telephone: PLaza 7-2277

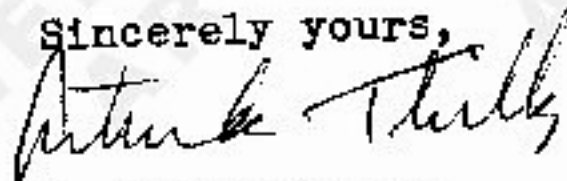
May 16, 1960

Mrs. Edith Gregor Halpert  
The Downtown Gallery, Inc.  
32 East 51st Street  
New York 22, N. Y.

Dear Mrs. Halpert:

I am enclosing a check of \$6,750.00, in payment of the balance due on Stuart Davis' painting, "The Paris Bit," purchased by the Friends of the Whitney Museum.

Sincerely yours,



Gertrude Thilly  
Executive Secretary

Enclosure

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AFA

May 18, 1968

Mrs. Harry M. Dooty  
4612 Duttonworth Place N. W.  
Washington 16, D. C.

Dear Mrs. Dooty:

Thank you for your letter.

While I am very much interested in the work of William Prior, I doubt whether the two paintings you mention would be desirable for our collection. The reason for this is their condition. Since our sales contacts in this field are chiefly with museums, I am quite convinced that it will be difficult to place the pair ~~after~~ restoration, no matter how well it is executed.

Of course if it were possible for me to see them, I might change my mind. Since this is not feasible, would you consider having these photographed and sending the photographs on to us — clear photographs which will give an indication of condition? I should be glad to show the photographs to Mr. Garbisch, who has been one of our consistent clients.

Sincerely yours,

RMH:pb

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LOS ANGELES 24, CALIFORNIA

UNIVERSITY OF CALIFORNIA

May 25, 1960

Mrs. Edith Gregor Halpert, Director  
The Downtown Gallery  
32 East 51 street  
New York 22, New York

Dear Edith:

Mr. Wight left for the east yesterday and I assume that you will be seeing him shortly. Meanwhile, I have written the Insurance Department at Berkeley giving them the estimate for repairs to Dove's October, 1935, and the seven frames on the small abstractions (were only seven damaged or was it eight?)

I am sure there will be no difficulty about this and if you want to save time, feel it would be quite all right to proceed with the repairs.

We are, as you know, dreadfully sorry that any damage occurred at all and cannot help but wonder, from your report as well as others, who did the packing in San Francisco. Things were in good shape when they left here.

With best wishes.

Sincerely,



Ann S. Brown, Registrar  
UCLA Art Galleries

ASB:cf

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May 27, 1960

Mr. Carl Nordenfalk, Director General  
Nationalmuseum  
Stockholm 16, Sweden

Dear Mr. Nordenfalk:

Ben Shahn has been away for about four months and upon his return forwarded to us his accumulated mail and it gives me great pleasure to answer you in his stead. He will write to you as soon as he is reoriented and gets himself adjusted after his long absence. Meanwhile he has expressed his wishes that we cooperate with you.

Because Shahn has been away for so long a period and produced no paintings whatsoever, it would be impossible for the time being to assemble an exhibition of his paintings. We have only a few small examples for sale. All of his important works have been sold but we have a group of excellent drawings and of course a complete set of his graphics. Additional drawings could be borrowed to make an outstanding exhibition in the two media. This could be arranged very shortly, that is, if you would be prepared to write to the owners whose names and addresses will be supplied to you. I am referring to drawings, of course.

On the other hand, the Museum of Modern Art and we are discussing a large comprehensive exhibition of Shahn's work to be sent abroad, starting in Holland during the Spring of 1961. James Thrall Soby is to make the overall selection for this exhibition which would tour a number of countries and I am sure that it would be feasible to include the Nationalmuseum.

Would you let me know your wishes in the matter as the gallery closes on June 30th for the two summer months (July and August) I should very much like to hear from you at your earliest convenience. Thank you for your courtesy.

Sincerely yours,

RGH:pb



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5/17/60

[encl. Cook]



**E**  
**P**  
Publishers for Industry

EDITORIAL PROJECTS, INC. 22 EAST 60TH STREET, NEW YORK 22, N.Y., PLAZA 1-5343

May 11, 1960

Mrs. Edith Gregor Halpert  
The Downtown Gallery  
32 East 51st Street  
New York 22, New York

Dear Mrs. Halpert:

We are happy to enclose a copy of the brochure we prepared for Lederle Laboratories on which we used a reproduction of "Pelvis II" by Georgia O'Keeffe with your permission.

Sincerely yours,

*Edith C. Pratt*  
Edith C. Pratt

Enc.

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POL  
✓  
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May 17, 1960

Mr. Albert Christ-Janer  
 Pratt Institute  
 Brooklyn 5, New York

Dear Albert:

In going through my file I found the names of the three boys  
 who were so eager to transfer their studies to New York —  
 or even to Brooklyn.

They seemed extremely bright and most eager and their interest  
 was specifically in interior design. Would it be possible for  
 you to send them your pamphlets directly — or would you prefer  
 to have me do so? Their names are listed below.

Logan (Logan?) Banks  
 Freddie R. Burgess  
 Jerry (Larry?) E. Seitz  
 Ringling School of Art  
 Sarasota, Florida

*Pratt Institute catalogue  
 marked to plain envelope  
 5/23/60*

Always the match-maker, that's me. Best regards.

As ever,

EGH:pb

RANDOLPH  
MACON  
WOMAN'S  
COLLEGE

LYNCHBURG  
VIRGINIA

DEPARTMENT OF ART

May 23, 1960

Mrs. Edith G. Halpert  
32 East 51 Street  
New York 22, N.Y.

Dear Mrs. Halpert:

Miss Williams showed me your letter of the 17th and, much to my regret, Berkeley had already returned my paintings as you know by now.

I appreciate your interest, and know I could benefit greatly from your advice. Perhaps we can arrange for an appointment early in the fall after you return from your vacation, and I could bring my latest work along for you to see.

Sincerely yours,

*Elliott R. Twery*  
Elliott R. Twery

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May 17, 1960

Mrs. J. Watson Webb  
Shelburne  
Vermont

Dear Electra:

No doubt the paintings and sculpture have reached you by this time. Of course I am bursting with curiosity as to the reception of the contemporary works among the staff unfamiliar with such directions in art. Do let me know their reaction when you have a moment to spare.

With all the accumulated work during my absence, I forgot completely about the Kuniyoshi frame which needed attention badly. If it is too much trouble to have it removed from the painting and shipped back to New York, perhaps someone in Shelburne could attend to it and send the bill to us. I recall that the frame was quite shabby although its form perfect for the painting which, as you know, had been cleaned by an outstanding conservator to bring back its luminosity. Thank heavens the paintings won't get so dirty in Shelburne. New York is really a mess with all the rebuilding that's going on and the complete lack of responsibility of the builders. In any event, let me know what you would like to do about the frame. And please remember that we are responsible for any expense involved. A new coat of silver leaf, burnished to remove the excess shine, would help it immensely.

How did you find the situation at the museum? I hope you are not undertaking any big projects and are taking time off to relax now and then. You really must learn to take care of yourself.

The two extra days I spent in Sarasota after my talks were delivered at the symposium did wonders for me and I now feel human again. Furthermore, during June the gallery is closed Saturday and Sunday giving me a real weekend in Newtown four weeks in succession and then I have two months of vacation away from the turmoil of the city and the gallery. Of course I hope to see you sometime in July or August as I expect to be free as a bird with no commitments after three summers abroad.

I send you my fondest regards.

Affectionately,

EGH:ph



634 COLLEGE STREET  
LE. 2-4411

LAWRENCE PLAZA  
RL. 2-7104

947 EGLINTON AVE. WEST  
RL. 2-2891

DUFFERIN PLAZA  
LE. 1-3519

634 ST. CLAIR AVE. WEST  
LE. 2-1929

The New

# Health Bread

Bakery Limited

Head Office: 634 College St.  
Toronto, Ontario

May 13/1960

Dear Edith Halpert,

Enclosed is a cheque for \$500.<sup>xx</sup>

Please credit it to my account with  
my thanks,

M. B. Kaplansky.

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MATTHEW JOSEPHSON · CHURCH ROAD · SHERMAN · CONNECTICUT

May 27, 1960

Mrs. Edith Halpert  
The Downtown Gallery, N.Y.

Dear Edith:

You know I ain't a meanie, and I have a lot of sentimental attachment for Sheeler. I think the Friedman idea for the Walker Art Centre sounds interesting and deserves encouragement. But those fellows have no imagination with which to see my side.

I've had the picture traveling on exhibition about six years out of the last ten, and all around the country. The last museum returned it to me saying it was in poor condition; in fact the expression used was "brittle." Well it wasn't I who put it in that condition.

A couple of years back, Charles came to my house in N.Y. to inspect the thing, because I was doubtful about answering a request for lending it to the Philadelphia Fine Arts show. He agreed it looked poorly; and proposed that I have it sent to one place, Philadelphia, and not ten other cities, as they first proposed. We did that. In other words Charles advised against too much travelling.

In Europe I saw Sheldon Keck, who told me of such cases that all the important paintings of the 'twenties and 'thirties are falling apart because of the use of poor pigment and other reasons. I once had the picture "restored" at considerable expense. Keck says that they are just not going to last very long. Charles retouched it about ten years back; but the thing is spotted again here and there. \* \* \* Now this chap Martin Friedman has given me a project for knocking the picture all around in about twenty cities between here and Alaska. Very fine of him; but I won't go along.

Finally these stupidos all think I must be Andrew Mellon because I have an old 1925 Sheeler picture. As a matter of fact I've been staying alone in the country, very busy working, 18 miles from a picture famer or packer at Danbury, with no facilities for careful shipment that wouldn't require the loss of a whole day of my life. \* \* \* And if the picture comes back to me battered or worn down how am I going to prove who caused the deterioration to the satisfaction of the stony hearted insurance co.? I'm very much against lending it under these circumstances. (Friedman can use a colored reproduction of the Doylestown Staircase in the possession of Life Magazine, for his catalogue.) Because of your writing me I shall telephone Charles and consult him about this question, and will notify Minneapolis of any reversal of the judgment.

Sincerely,

Matthew

\* Put my telephone out of order 24 hrs. and not repaired yet!

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May 21, 1968

Mr. Robert M. Doty  
George Eastman House  
900 East Avenue  
Rochester 7, New York

Dear Mr. Doty:

Of course I shall be very happy to cooperate with you in connection with the Photo-Secession project.

Strangely enough idea seems to be in the air in variations on the theme. For instance, Peter Selz, then Director of the Pomona College Art Gallery (in Claremont, California), organized an exhibition entitled "The Stieglitz Circle" concentrating on six of the artists -- Demuth, Dove, Hartley, Marin, O'Keeffe, Weber. This was held from October 11 to November 18, 1958, and an excellent catalogue was prepared by Peter Selz. No doubt you can obtain a copy by writing to the Pomona College Art Gallery in Claremont.

Several days ago I had a long session with Bruce St. John, Director of the Delaware Art Center (Wilmington Society of the Fine Arts). He is working on a much more inclusive exhibition, also revolving around Stieglitz and his various galleries, concentrating entirely on paintings and sculpture.

We can supply a print of THE LOBSTER by Arthur G. Dove. Since this painting was borrowed fairly recently, I should think that Mrs. Cobb is still available at the address listed in the Wight catalogue. The same is true of the LANDSCAPE AT CANNES at Cornell and we should be glad to lend the six panels dated 1910. These I believe were not shown until 1911.

Sincerely yours,

EGM:pd

P.S. I suppose you know about the catalogues published by the Taft Museum in 1951, "History of An American / Alfred Stieglitz 1891 and After"; Philadelphia Museum, 1944 and 1945; and the Museum of Modern Art, 1947.



OIL PROPERTIES  
RANCHING  
SCIENTIFIC RESEARCH

TOM SLICK  
NATIONAL BANK OF COMMERCE BLDG.  
SAN ANTONIO 5, TEXAS

May 24, 1960

Miss Edith Halpert  
The Downtown Gallery  
32 East 51st Street  
New York, New York

Dear Miss Halpert:

Mr. Slick has forgotten the name of "The Bomb" artist. Would you have a record of this as well as a few facts about him?

Thank you very much and with kind regards,

Sincerely,

*Jeri Walsh*  
Jeri Walsh  
Assistant *per flh*

dcs

for to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

May 17, 1960

Mrs. Nathan Shaya  
19508 Canterbury Road  
Detroit, Michigan

Dear Lillian:

It was so nice to hear from you or rather to find your note when I returned from my long trek south and west.

Doesn't your Sheeler catalogue include a silkscreen by the artist which serves as a frontispiece? If so, this explains the price of \$25., although the catalogue had gone up to \$50. when you purchased it. It was a limited edition and the original print was considered a very valuable asset because it would sell for much more independently. If by any chance you did not receive the limited edition with the print, please return it to us and we shall send you a credit, or, if you would prefer not to retain it, you may still return the catalogue for credit.

I hope that you and Nathan will be in New York before June 30th when the gallery closes for the two summer months (July and August). Or, if you intend to come later, let us know, as I should love to have you both visit me in Newtown, Connecticut, where I have a nice quiet early-American home.

I look forward to hearing from you. My best regards to Nathan.

Sincerely yours,

EGH:pb

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may be published 60 years after the date of sale.

May 23, 1960

Mr. Victor Tepper  
5 Heathstone Crescent  
Willowdale, Ontario  
Canada

Dear Mr. Tepper:

Thank you for your letter.

Indeed I am very glad to send you photographs of Zajac sculpture  
together with a catalogue of our exhibition which includes bio-  
graphical data, museum representations, etc.

All the smaller sculptures listed in this catalogue were sold  
together with a number of the larger examples. The former are  
listed under Nos. 8 through 16. However, a very short time ago  
Zajac sent us a new group, somewhat larger than the numbers  
listed, but also executed in the "lost wax process" and thus  
unique in each instance, no additional casts to be available  
at any time. The prices are listed below.

- |      |                   |         |
|------|-------------------|---------|
| #30. | METAMORPHOSIS #2  | \$600.  |
| #32. | METAMORPHOSIS #4  | \$500.  |
| #34. | METAMORPHOSIS #6  | \$500.  |
| #42. | METAMORPHOSIS #14 | \$600.  |
| #18. | EASTERN GOAT #3   | \$1800. |
| #7.  | LITTLE BEARERS    | \$1800. |

We shall be glad to send any of these to you for consideration  
if you will assume the cost of packing and insurance as well as  
shipping. And will you be good enough to return the photographs  
after you have had an opportunity to examine them.

Sincerely yours,

EGH:ph  
Enclosures(6)

May 25, 1960

Mrs. Elizabeth S. Hays  
Trustee, Louise C. Muddock Estate  
316 East 88 Street  
New York 21, N. Y.

Dear Elizabeth:

Thank you for your letter.

As I advised you when you first called my attention to the reports of James Roth and Dwight Kirzech, we are ready most certainly to assume whatever responsibility is involved. Although we do not agree with the experts, we bow to their superior knowledge. In any event, we are prepared to refund the purchase price of the painting by Dove entitled **SUNRISE IN NORTHEAST HARBOR** plus the legal bank interest for the sum involved for the period of two years and nine months.

On the other hand, if you would prefer to exchange this painting for another example by the artist or apply the total sum against a painting by Dove or any other artist in the gallery, we shall be very glad to comply with your wishes. Won't you come in at your convenience to make the selection, unless you would prefer to have the refund and advise us accordingly.

I shall await your decision in the matter.

My best regards.

Sincerely yours,

RMH:gh

C.C. Mr. Richard Grove, Director  
Wichita Art Museum  
Mr. Garner E. Shriver, Trustee



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Price  
POL  
at this address  
Trit

11 East 71<sup>st</sup> St.  
Friday May 26<sup>th</sup>

Dear Edith -

I have carefully thought over  
the Georgia O'Keeffe painting &  
you going to be very honest with  
you - it's just too much money.  
I hasten to let you know of my  
reluctant decision because I don't  
want you to lose the picture -  
\$1750 is a lot to me and I do

May 27, 1960

Mrs. Felix Landau  
Felix Landau Gallery  
702 N. La Cienega  
Los Angeles 48, California

Dear Mitsi:

In addition to my travels and prolonged absence from the gallery, I got seriously involved in connection with the complications involving the First Prize Award made by three jurors including yours truly and this morning finally breathed a sigh of relief after much correspondence, telephoning, haranguing, and whatnot. Besides, many of the museum directors en route to two important openings, one at the Yale University Gallery and the other at the Boston Institute of Contemporary Art, plus a museum convention, brought numerous visitors with luncheons, cocktails, and whatnot. I am telling you all my woes to explain why the Marin exhibition had not been shipped to you.

In looking over the material which was selected from photographs, I decided that a number of changes had to be made in order to provide much more variety and a more complete cross-section than was originally selected. The new list is enclosed and I do hope that it will not mess up your catalogue which was to have been based on our previous list. In any event I think you will find this a much superior show, with a number of paintings that we have never lent, but since the gallery will be closed during the months of July and August, we decided that you might just as well have the cream. You will note that many of the photographs you had received some weeks ago are still usable. All titles preceded by the letter P. remain the same as originally. The photographs of some of the others are being mailed to you under separate cover. All I can say is that this revised selection should make L.A. sit up. We are including one watercolor which is unframed and is the only early New York example still available for sale. There are several etchings included as well, which may or may not be hung, depending on how you feel about the inclusion. There is a good deal of interest in the latter,

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May 11, 1969

Mr. Mahenri S. Young, Jr., Director  
Columbus Gallery of Fine Arts  
480 East Broad Street  
Columbus, Ohio

Dear Mr. Young:

Some years ago, if you recall, I wrote you inquiring whether you would consider disposing any American paintings in your collection -- if there are no restrictions named by the donor.

In recent years we have purchased or exchanged a good many works of art with museums in instances where there were a number of examples by the same artist or the same period and the museum felt it advisable to have a broader cross-section of that artist's work or to add other artists. In several instances where sales were not permitted, this was done in the form of an exchange, either for paintings in this gallery or works in other galleries selected by the director. In such cases we made the check payable to the gallery rather than to the museum.

As we have a good many artists on our roster who are quantitatively represented in your collection, this arrangement might be of interest to you. Among those I can list Demuth, Dickinson, Kuniyoshi, Marin, Sheeler, Spencer, and Zorach, and we are also interested in Hartley.

I should be glad to fly to Columbus to discuss this further if you are at all interested. In any event, I do hope you will write me shortly. Many thanks for your cooperation.

Sincerely yours,

EGH:pb

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Notice to publishing information regarding sales transactions.  
researchers are responsible for obtaining written permission  
from both artist and purchaser involved. If it cannot be  
established after a reasonable search whether an artist or  
purchaser is living, it can be assumed that the information  
may be published 50 years after the date of sale.

May 11, 1960

Mr. Lawrence S. Pollock, President  
Pollock Paper Corporation  
Dallas, Texas

Dear Mr. Pollock:

On my return from a business trip I learned that the two  
paintings — the Dove and the Rattner — were received  
during my absence and I am writing to advise you accordingly.

Perhaps on some future occasion you will find the "right"  
pictures.

Sincerely yours,

EGH:pb



*RF*

SHELBURNE MUSEUM, INC.

SHELBURNE, VERMONT

STERLING D. EMERSON  
DIRECTOR  
TEL. BURLINGTON  
UNIVERSITY 2-8846

May 17, 1960

Mrs. Edith Gregor Halpert  
Director  
The Downtown Gallery  
32 East 51 St.  
New York 22, N. Y.

Dear Mrs. Halpert:

Thank you for your nice letter of May 14. Mrs. Carlisle is taking the Burlington Free Press Friendship Tour of Europe, but upon her return (June 6) your letter will be brought to her attention.

Hope you have a wonderful June vacation in Connecticut and I am sure that Mrs. Carlisle will be pleased to hear that you liked the catalog about hat boxes and handboxes here at our Museum.

Sincerely yours,

*Georgia Smith*  
(Mrs. L. A. Smith)  
Secretary

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FELIX LANDAU GALLERY

702 N. La Cienega

Los Angeles 46, California

Ollymple 2-1444

May 24, 1960

Dear Edith:

I am writing this letter in Felix's absence. His reports from Europe sound very enthusiastic, especially about Zajac's new things.

The photos you request will be on their way in a few days.

We are looking forward eagerly to the Marin show and are now working on the catalogue. Thank you for the information which you are sending us.

Best regards,

*Witzi*  
Witzi Landau  
Felix Landau Gallery

Mrs Edith Gregor Halpert  
The Downtown Gallery  
32 East 51 Street  
New York 22, N. Y.

ML:gn



Mrs. Edith G. Halpert-Cont.

May 21, 1960

- 2 -

option to renew. The Town agreed to spend \$1,000 on putting the building in condition for our exhibitions. There has been no gallery in Maine devoted exclusively to the work of the painters and sculptors who live or work here, although every year there are invitation shows at the colleges and museums. We believe we needed a strictly Maine gallery with juried shows. People who were asked to be Patrons responded in the most generous way giving us over \$1,000 the first summer to start the Gallery. This year the August exhibition will be invited by a Patrons' Committee which includes collectors, Col. Williams of the Corcoran Gallery, and Mrs. Taylor of the Olsen Foundation. There are many well known artists who come to Maine to work but no one knows they are here! We have to go to New York to see their work. We hope in this way, by invitation, to present an outstanding exhibition. The July exhibition this year will be juried by William Thon, Laurence Sisson and Robert Laurent.

We found that this is an area where people will buy pictures. I sold a \$2,000 Thon in January at the Museum two years ago. Last summer Mr. Walter P. Chrysler, Jr. turned up at the Gallery and bought a piece of sculpture. We were very pleased as well with other sales made last year. About 7,000 people visited the Gallery.

A Committee of the Artists, members of our Association, manages the Gallery. Each summer we put an attractive woman in charge, but we now feel that since we are selling so well we need some one with actual experience in gallery procedures in charge and have been looking about for over a year. I knew Mrs. Babcock very slightly, that she had a Maine background, and had been with you for sometime. We found that she had a vacation and might be available. People who knew her recommended her highly to us. The Committee invited her to come and we are happy that she wants to spend her vacation with us.

I have charge of the Gallery publicity and have not yet released anything to the newspapers about our summer plans. I would like to ask you now if I might say that she is connected with your Gallery and, if so, in exactly what capacity?

Of course the members of our Committee know whom we are hiring and her background but I would like to include this in newspaper publicity. We are expecting to have a greatly increased attendance here this summer as we are celebrating the 200th anniversary of the establishment of Lincoln County in 1760. It may interest you to read the enclosed letter about it from the County Commissioners to the citizens.

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Page 1 of 1

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1910-1915

*Handwritten signatures and initials:*  
M B  
P. Monte  
AK



# Museum Section:

THE GUILD HALL · EAST HAMPTON, N. Y.

May 18, 1960

Miss Edith Gregor Halpert,  
The Downtown Gallery,  
32 East 51st Street,  
New York, N. Y.

Dear Miss Halpert:

On behalf of Mrs. Alfred Loomis, Chairman, Art Committee,  
Guild Hall, and myself, I thank you for the time, effort  
and interest given us during our visit at your gallery on  
May 10th.

I should like to confirm, so far as is possible at this  
date, your offer to lend us the following watercolors for  
our exhibition to be held at Guild Hall, opening July 23rd  
and closing August 14th.

John Marin	✓CAPE SPLIT, MAING	35-3
Arthur Dove	✓CENTERPOINT SERIES	20
	✓Patent Serial	3824
	✓FROM A GOAT	3420
Georgia O'Keefe	✓SUNRISE	27
	✓RED & GREEN	1
Max Weber	✓MULTIPLE PORTRAIT	64
Kunyoshi	✓GARDEN OF EDEN	

These pictures will be insured for two-thirds the asking  
price if artist is living -- or the total amount if  
deceased. However, you may prefer to bill us for the  
insurance coverage while in transit and for the time they  
are in our possession. Please advise.

It will be necessary for us to have written confirmation  
relating to titles, and prices not later than June 20th  
in order to include them in our exhibition catalogue.

I shall be in touch with you again to let you know the  
date our movers will make the pick up- -- but I believe  
it will be Monday, July 18th.

Please address me, in care of Guild Hall in East Hampton.

Again, thanking you most sincerely --

*Toni Borgzinner*

Mrs. H. L. Borgzinner  
Chairman, Watercolor Exhibition.

tion to publishing information regarding sales transactions,  
members are responsible for obtaining written permission  
from both artist and purchaser involved. If it cannot be  
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NINE NINETEEN NORTH ALPINE DRIVE  
BEVERLY HILLS, CALIFORNIA

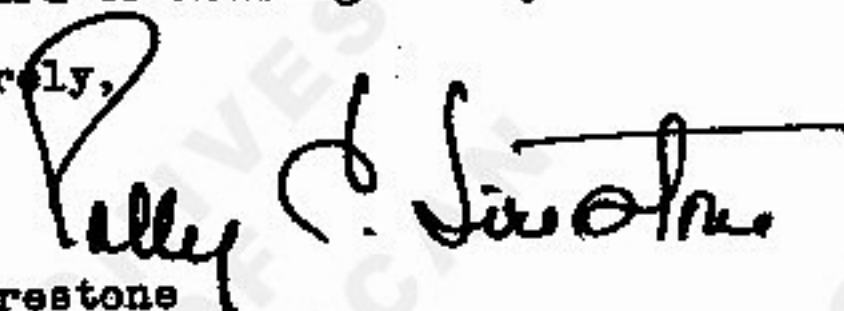
May 11, 1960

Dear Mrs. Halpert,

In talking with Mr. Alfred Frankenstein yesterday, he suggested that you might be interested in buying our Harnett of "The Mallard Duck". Knowing that it came from you through Hatfield, and having looked at other trompe l'oeil painting in your gallery, I know that you are interested in this type of painting. We have recently moved in to a modern home and there just doesn't seem to be any place to hang it!

I will look forward to hearing from you.

Sincerely,



Mrs. Leonard K. Firestone



CONTEMPORARY AMERICAN ART

M I D T O W N G A L L E R I E S

17 EAST 57th STREET

NEW YORK 22, N.Y.

ALAN D. GRUSKIN, Director

PLAZA 2-1900

May 19, 1960

Mrs. Edith Halpert  
Downtown Galleries  
32 East 51st Street  
New York, New York.

Dear Mrs. Halpert:

It is my understanding that the estate of B. Saklatwala is endeavoring to dispose of a painting of an old Connecticut Church by Ernest Fiene. Will you kindly submit to the attorneys for the estate my offer of \$600 for this picture.

Will you please let me know if my offer for this painting has been accepted.

With kind regards.

Yours very truly,

MIDTOWN GALLERIES

(Signed:)

A. D. Gruskin  
Director

ADG:alb

prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.



May 14, 1960

Mr. Martin Friedman, Curator  
Walker Art Center  
1710 Lyndale Avenue South  
Minneapolis 3, Minnesota

Dear Martin:

I know how difficult it is to find any biographical data on Dickinson other than one item published a good many years ago a copy of which I may have somewhere in my records. Perhaps the enclosed copies of the few letters I have in my files will give you a bit of flavor in relation to this artist. I found these in my files and the last letter (from me) dated December 4th recalled one of the harrowing experiences in my career. For your information, the moment I received his undated letter I arranged with the bank by borrowing some money (you remember there was a depression at the time) and cabled the amount he requested immediately. It was many weeks later, as I recall, that I received word from Aronzo Gasparo and from the bank that Dickinson had died in Spain and that the cabled money order had arrived the morning of his demise. The timing gave me the willies, needless to say, as at that age of my life I felt that if I had sent the money on earlier he might have survived. However I learned that he had been ill for a number of days and even if the letter had reached him earlier (and all my letters were sent on gallery stationery with the address printed thereon), he could not have been saved. In any event, Gasparo made it clear that nothing would have helped under any circumstances.

Coincidentally, just a few days ago someone brought in three Dickinson paintings of which photographs are en route to you. You will note that they were inscribed to Aronzo, who, as you may suspect, was his amour. Also, as the letters indicate, his connection with the gallery was very short-lived as he was associated exclusively with the Daniel Gallery and wrote to me only because he knew my enthusiasm about his work and knew I would make every effort to raise the money for him promptly, first in relation to his trip abroad, which I financed (and that is where the still-life painting came into my possession, with the understanding that he would refund the money and would take back the picture which he insisted on leaving with me as collateral, to return to Daniel, as I did not want to interfere with his existing arrangements).

due to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information is published 60 years after the date of sale.



JOHN ALFRED COOK, M. D.  
852 FIFTH AVENUE  
NEW YORK 21, N. Y.  
BUTTERFIELD 8-0379

May 17, 1960

Dear Mrs. Halpert:

I am enclosing two photos  
of the Mynorth in Brit. L. Pandore  
and one of the Mynorth folk of which are  
being given to Yale. There is an excellent  
reproduction of the Mynorth in Cahiers  
d'Art 30<sup>e</sup> Année 1955 page 258.

If the pictures are not adequate  
for appraisal purposes please do not hesitate  
to let me know and I will have  
others made.

The French bronze of the cat is

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JOHN ROOD

1650 DUPONT AVENUE SOUTH  
MINNEAPOLIS 5, MINNESOTA

May 27, 1960

Mrs. Edith Halpert  
Down Town Gallery  
32 E. 51st Street  
New York 22, N.Y.

Dear Edith:

I was really shocked to read the Art News editorial in the May issue in which it spoke of Zorach's misadventures in Maine. My reason for writing is not to console but to suggest that he sue Wheeler Williams for liable. Certainly Williams' action is detrimental to Zorach's career and character, and if it really can be pinned on to Williams he should be sued.

As Zorach's representative, if he won't sue why don't you? Somebody has to call a halt to these completely ridiculous actions of Williams. In the hearings before the Walters Committee last summer, as you know, he layed around in great fashion. Incidentally you have never sent those back to me and I do want them.

I also liked what the editorial had to say at the end -- that is, the big museum people were great in getting the tax removed from importations, but what about doing something for the American artist!

Dorothy would join in best regards.

Sincerely yours,



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libel



# PORTRAITS, INC.

PORTRAIT CENTER OF AMERICA  
136 EAST 57th STREET  
NEW YORK 22, N. Y.  
PLAZA 8-2852-2623

LOIS SHAW  
Founder

HELEN APPLETON READ  
President

ANDREA ERICSON  
Gallery Director

"PORTRAIT PAINTING IS A REASONABLE AND NATURAL CONSEQUENCE OF AFFECTION" - DR. SAMUEL JOHNSON

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May 25, 1960

Mrs. Edith Greger Halpert  
Director  
The Downtown Gallery  
32 East Fifty-first Street  
New York 22, New York

Dear Mrs. Halpert:

The Zorach "New Horizon", which you have been so very kind as to say we can include in the exhibition - 150 Years of American Sculpture - will be picked up by Hahn Brothers on either June 6th or 7th. It will be insured at \$10,000.00, and will be listed in the catalogue as being lent anonymously.

In our catalogue, the Eagle used on the cover of the announcement will, of course, be credited to The Downtown Gallery.

We are hoping to have Zorach's "Puma" and "Victory" in the exhibition. The Zorach exhibition in Cincinnati, where they are now, will not be over until May 31st, but we are hoping that we can get them to Old Westbury in time for the exhibition. At any rate, they will both be in the catalogue. The "Puma" is insured for \$15,000.00 and I do not have your figure on "Victory".

We decided not to have folk art in the exhibition, as it was too much of a problem to get enough material.

I have mislaid the bill for photographs, which you sent me, so will you please send me another one. I am returning the photographs of folk art, which you sent me and although we have not used them, we will be glad to pay for them.

Thanking you for your generous cooperation,

Sincerely,

*Helen Appleton Read*

HAR:rmcp





H. TOPPER, PRESIDENT

# RELIABLE FUR DRESSERS AND DYERS LIMITED

MEMBER OF FUR TRADE ASSOCIATION OF CANADA, INC.

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PHONE RELAT 3508

May 20/60

Victor Topper  
5 Heathstone Cres.  
Willowdale, Ontario  
Canada

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Dear Sir -

In the middle of April you had a one-man show at your gallery for the sculptor Jack Zadac. I was unable to be in New York at the time so that I missed the show. I have only seen a few photographs of Zadac's sculpture and I find it to be quite interesting. Could you kindly inform me if you have any of his works left & prices of same? Also I would appreciate it if you could possibly send along some photos

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# SYRACUSE UNIVERSITY

SYRACUSE 10, NEW YORK

COLLEGE OF FINE ARTS • School of ARCHITECTURE • School of MUSIC • School of ART

May 23, 1960

Mrs. Edith Halpert  
Director  
The Downtown Gallery  
32 East 51 Street  
New York 22, N.Y.

Dear Mrs. Halpert:

Thank you so much for your letter of May 19th regarding the Zajac bronze. The piece did come in two weeks ago, but I was delaying acknowledgement until I heard from someone as to whom I am indebted for this handsome gift. I am writing to Mr. Schulman right away to thank him and want to express our gratitude to you for your part in making this donation possible to Syracuse University.

Mr. Schulman visited us with his family at the opening of our March exhibition, which included most of the paintings in his collection. The new Ben Shahn is a beauty and was the star attraction of the show.

An old friend of mine, Joseph C. Sloane of the University of North Carolina at Raleigh, paid us a visit last week. I am sure you know about him, but he seems to have a considerable amount of money for purchases and additions to his museum collection.

Will you be away for the summer? I will try to bring Dr. Piskor down for a visit sometime after this commencement excitement is over. Perhaps around June 15th.

Again, many thanks and kindest personal regards.

Cordially yours,



Laurence Schmeckebier  
Professor of Fine Arts and Director  
School of Art

LS:jb

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May 18, 1960

Mr. Charles Le Clair  
Chairman, Department of Art  
Chatham College  
Pittsburgh 32, Pennsylvania

Dear Mr. Le Clair:

Strangely enough, yours was about the fourth letter I have received in the last few days containing the same plaint.

The situation is becoming a pretty serious one and on the other hand it reflects a better life for artists as of this period. You know, of course, that there are a tremendous number of awards — traveling, home-stationed, and whatnot — for artists under 35 chiefly, occasionally under 40, a great many besides the Guggenheim and the Academy in Rome. Naturally the artists adore this because they can "see the world." The so-called top artists cannot afford to take time off for teaching, or do not like to get dislocated in their home life. This leaves the middle group who, as you know, have been overlooked, with the exception of the Ford Foundation grants and exhibitions. It might be a good idea to look among the latter for someone new that their reputations in some instances (necessarily) have been revived.

I have already talked to several artists about it and they all seem to respond alike. I am sorry I am no help to you.

Sincerely yours,

EGM:pb



FELIX LANDAU GALLERY

702 N. La Cienega

Los Angeles 46, California

Olympia 2-1444

May 13, 1960

Dear Edith,

Just a short note a few hours before I leave for Europe, primarily to let you know that the "Lamb in Repose" has finally arrived. It will go out to you either on Monday or Tuesday.

I received all the Marin material in good order and the catalogue is already being designed. Please allow at least 10 days for actual transport and send them if possible so that they arrive here June 15th at the latest.

The imminence of my first trip to Europe in 21 years has me a little too excited at the moment to write much more.

I hope you are feeling well and satisfied with the way things are going. If you need to get in touch with me, during the next 5 weeks, Mitzi, who will be working full time and my secretary, Gisèle Neiman, will know how to get in touch with me at all times.

Warm regards,

*Gisèle Neiman*  
FELIX LANDAU GALLERY.

P.S. Due to the fact that Mr. Landau left before I finished the letter, I signed it, with his permission. GN

FL:gn

Mrs. Edith Gregor Halpert  
The Downtown Gallery  
32 East 51st St.  
New York, N. Y.

We appreciated your suggestion of Leon Goldin in answer to an earlier inquiry last fall. However, though Mr. Goldin may be well known in New York his reputation is not sufficiently established to meet the requirements for this particular position.

I am writing at this point again because our plans have crystalized, and I thought you might have some further thoughts on the subject.

Thank you for your help.

Sincerely,



Charles Le Clair  
Chairman, Department of Art

CLC/mak

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ALEXANDER E. RACOLIN  
COUNSELOR AT LAW

11 WEST 42ND STREET  
NEW YORK 36, N. Y.

LONGACRE 5-2955

May 17, 1960

The Downtown Gallery, Inc.  
32 East 51st Street  
New York 22, N. Y.

Attention: Mrs. Halpert

Dear Mrs. Halpert:

Enclosed please find my check for \$700.00 for the Jack Zajac bronze. Payment was delayed because Mrs. Racolin and I were traveling out of the country.

If you or Mr. Marin should decide to deliver the bronze personally, we would be delighted to have you visit us in Briarcliff. Our phone number there which is unlisted is Wilson 1-3278.

Very truly yours,

*Alexander E. Racolin*  
Alexander E. Racolin

AER:lj  
Enc.

*Put on*  
*ea*

# THE MUSEUM OF MODERN ART

## NEW YORK 19

PORTER A. McCRAY  
DIRECTOR OF CIRCULATING EXHIBITIONS

11 WEST 53rd STREET  
TELEPHONE: CIRCLE 5-8900  
CABLES: MODERNART, NEW-YORK

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May 23, 1960

Mrs. Edith Halpert  
The Downtown Gallery  
32 East 51st Street  
New York, New York

Dear Edith:

Thank you for the delicious dinner and the opportunity to discuss in complete frankness with you, Ben and Wijzenbeek the complexities of the projected Shahn exhibition for Holland. Certainly there is no solution to this kind of situation except a complete and forthright review of the factual and emotional elements involved.

In view of the preliminary work which you, Wijzenbeek and Oxenaar have undertaken on the one hand and on the other hand the long range commitment that the International Council has had with Sandberg and Ben to supply the Stedelijk Museum with a Shahn exhibition when funds and a director were available, I hope we shall have a meeting of minds which will allow the project to be realized without prejudice to either party.

Certainly to undertake two exhibitions in such close succession -- The Hague's this July and Amsterdam's in the Spring of 1961 -- would compromise the availability of choice material which would therefore affect the success of both exhibitions. And in view of the effort and expense, it would be a pity not to take advantage of the occasion to offer the exhibition to a few of the other important cities of Europe which have been clamoring for so long for such an exhibition of Ben's work.

Granted that there will be certain works which cannot travel, I feel certain that a very representative exhibition can be assembled and we are prepared to undertake this under the direction of Jim Soby in the Spring of 1961. We will assume the costs of preparation and seek the contribution of the transatlantic transportation costs.

I hope that Wijzenbeek and Sandberg can settle their differences shortly in order that we can determine a definite plan of procedure acceptable to all which will allow for the negotiation of the most advantageous auspices during my next two months in Europe.



# THE JOHN AND MABLE RINGLING MUSEUM OF ART

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P. O. Box 1890  
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May 24, 1960

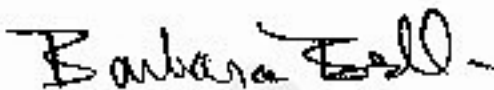
Mrs. Edith G. Halpert  
The Downtown Gallery  
32 East 51st Street  
New York 22, N.Y.

Dear Mrs. Halpert:

We apologize profusely for the long delay in forwarding the enclosed copy of Lawrence Dame's final Symposium article. I believe this is the one you want, although Mr. Donahue's note reads - "Dame's last article, on Saturday"; please let us know if you did want that one, which was in the Sarasota Herald Tribune on the morning you left.

I know it's repetitive, and inadequate - but want to say again how much we enjoyed your lectures in the Asolo Theater as well as your visit here. We all hope we may look forward to these pleasures again and in the near future!

Very sincerely,



(Mrs.) Barbara Bell  
Publicity Director

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765 PARK AVENUE  
RHINELANDER 4-2658

Dear Mrs. Halpert —

Thank you for your  
letter re - Iseng - Ya - ho -

I was interested in hers  
yours & his. I like the  
one I bought her from

you. I simply think

she has or perhaps will  
bring out her ideas -

about changing over from



May 21, 1900

Miss Margaret Peters, Administrator  
Institute of Physical Medicine and Rehabilitation  
400 East 84th Street  
New York 16, N. Y.

Re: Charles Shesler

Dear Miss Peters:

As I wrote previously, I have been away for several weeks and on my return found waiting for me two letters together with bills. Upon receipt of a resume a check for the balance owing, \$130.95, was mailed to you.

One of the letters which I want to call to your attention especially, is dated April 28 and signed by your auditor, Mr. Tintner. It was erroneously addressed to Mrs. Edith Alpert. If you will refer to a copy of this letter and to the second paragraph, I think you will agree that the tone is outrageous, particularly from an institution of such renown.

When we undertook payment for the services rendered Mr. Shesler we had no idea that the amount would reach such high proportions. However, we were pleased with his improvement and continued to carry the costs involved. When he was returned to the Institute a second time, I was under the impression that the rate would be reduced. However, then too I did not balk although I think that the full payment for weekends seems quite out of place. \$70 for each weekend does seem exorbitant. Nevertheless I have completed the payment but I still rankle at the idea that a threatening letter for this relatively small amount would be sent. After thirty-four years in business I find this a first experience and feel that you should be aware that it is not the usual practice under any circumstances and certainly was completely uncalled for in this instance.

Sincerely yours,

EGH:ph



THE AMERICAN FEDERATION OF ARTS



1083 Fifth Avenue, New York 28 - SA 2-2452

May 24, 1960

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DIRECTOR

Harris K. Prior

Mrs. Edith G. Halpert  
The Downtown Gallery  
32 East 51st Street  
New York 22, New York

Dear Edith:

The Museo Nacional de Arte Moderno of Mexico is honoring Jack Levine with a retrospective exhibition of paintings in Mexico City as part of its Biennial celebration during September and October, 1960. At the request of Mr. Miguel Salas Anzures, director of the museum, The American Federation of Arts is assisting in assembling about thirty works for the exhibition.

Among the works which we consider essential to such an exhibition, and which we understand is now at your gallery, is the following:

"Shelomo"

Would you be kind enough to consider lending this work for this exhibition. Loan agreement forms are enclosed in the hope you will be able to lend. One copy of the form is for your files; the other should be filled in, signed and returned to us at your earliest convenience.

A F A will, of course, be responsible for all expenses connected with the preparation, care and transportation of the exhibition, and will insure all works included in the show under its all-risk fine arts policy.

The exhibition is important, we feel, not only in the presentation of the work of one of our most distinguished contemporary painters, but also in furthering a bond between these two countries. We hope it will be possible for you to participate, and look forward to your reply.

Yours sincerely,

Harris K. Prior  
Director

HKP:w  
Encl.

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EXECUTIVE OFFICES  
POLLOCK PAPER CORPORATION  
DALLAS

LAWRENCE S. POLLOCK  
PRESIDENT

MAY 11, 1960

THE DOWNTOWN GALLERY, INC.  
32 EAST 51ST STREET  
NEW YORK 22, N.Y.

GENTLEMEN:

ON APRIL 21ST MR. POLLOCK ADVISED YOU  
THAT HE WAS RETURNING THE RATNER PAINT-  
ING TO YOU BY PREPAID EXPRESS AND THAT  
THE ARTHUR G. DOVE PAINTING HAD BEEN  
RETURNED TO YOU DIRECTLY BY THE DALLAS  
MUSEUM OF FINE ARTS AND ASKED THAT YOU  
PLEASE ADVISE HIM OF THEIR RECEIPT.  
TO THIS DATE HE HAS NOT HEARD FROM YOU.

HAVE YOU RECEIVED THE TWO PAINTINGS  
LISTED? HE WOULD LIKE TO CLOSE HIS  
FILE ON THIS. THANKS.

VERY TRULY YOURS,

*Genevieve Warden*  
SECRETARY TO MR. POLLOCK

GW

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May 17, 1960

Mr. David Biberman  
1035 Fifth Avenue  
New York, N. Y.

Dear Mr. Biberman:

In going through my file accumulated during my rather lengthy stay away from the gallery, I found a note to the effect that you and Mrs. Biberman had been at the gallery and were interested in MIDSUMMER NIGHT'S DREAM by Tseng Yu-ho. This, I believe, was almost two weeks ago.

Before we make any other decision regarding the disposition of this picture I thought I should write you to ascertain whether you really wanted the painting. Won't you please let me know your decision.

I am so sorry to have missed you and hope that you will drop in again.

Sincerely yours,

EGH:pb



THE MUSEUM OF MODERN ART  
NEW YORK 19

77 WEST 53rd STREET  
TELEPHONE: CIRCLE 5-8900  
CABLES: MODERNART, NEW-YORK

May 27, 1960

BY HAND

Mrs. Edith Halpert  
Director  
Downtown Gallery  
32 E. 51st Street  
New York 22, N.Y.

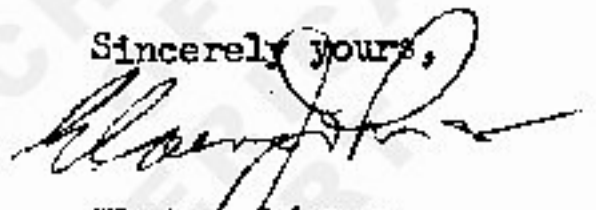
Dear Mrs. Halpert:

We are returning herewith the following objects which  
you have so generously lent to us for study purposes:

Yasuo KUNIYOSHI:	Fisherman and Son. 1922 Girl Asleep Girl with Black Hair Rotting Away. 1940
Abraham RATTNER:	Hands The Figure. 1954 V 38 30
Niles SPENCER:	Italy. 1921 Entrance to the Port, Bermuda
John MARIN:	Eleven O'Clock, October 1952

We are most grateful to you for your continued cooperation.

Sincerely yours,



Elaine Johnson  
Circulating Exhibitions

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25 May 1960

Mrs. Edith Halpert  
Downtown Gallery  
32 East 51st Street  
New York 22, New York.

Dear Edith:

Thank you for the Dickinson material. The letters, while full of misery, are of help. I have checked through the references in "The Index of Twentieth Century Artists". Do you know of any relatives of Dickinson whom I might write to? Surely he came from somewhere. I found a 1930 reference to a sister, Mrs. Enid Holland; is she still intact, and what was Dickinson doing in Nebraska and Canada?

Would the two small Dickinson pictures of which you sent photographs, be available to us for the exhibition? Do you have dates on these? They look elegant. I am sure I have seen "Omaha #2" reproduced in color (or have I?) Would the loan form on these go to you?

"Art in America" is doing a general feature on the precisionist idea. I will do the article on the precisionist per se. Harvey will write about the modern extension of the precisionist idea. Vincent Scully will write on the precisionist architectural design in the twenties. Holger Cahill was approached as was Henry McBride but neither seemed interested in writing the editorial.\* However, the modern extension of the precisionist development will not be part of this exhibition, but will be part of an exhibition that Harvey will be organizing early in 1961.

If you can twist Josephson's arm, I will be grateful. The "Doylestown Staircase" is essential. I know the Cincinnatti picture, but strongly prefer the big one.

On the O'Keeffe selection, the Norton Gallery, I am sorry to say, turned us down on "Pelvis and Moon" - that is why I would like to know if the "Red, White and Blue Pelvis" (?) is available. I am frankly distressed that "Lake George, Coat and Red" seems to meet so much opposition. I feel that the picture would be a definite part of the historical section of the exhibition. It shows O'Keeffe's independent experimentation along lines which parallel orphism and synchromism. It would not be used to illustrate the "Precisionist View" but would be an important inclusion, especially for historical reasons. I would like to keep the picture in. I will go after "Cross by the Sea" at the Currier Gallery at your suggestion.

You mentioned that some other white barns are listed, but your letter shows only the Museum of Modern Art example. Frankly, I don't want to go through all that again with them and wonder if you can suggest some other white barn picture - even small ones of that theme which you know will be available to us. Actually, Doris Bry has been very helpful and she has really been transmitting O'Keeffe's suggestions.

\* Russell Lyon will write an article on "precisionism in art criticism", whatever that might be (?)

Information regarding sales transactions, possible for obtaining written permission and purchaser involved. If it cannot be reasonable search whether an artist or it can be assumed that the information 60 years after the date of sale.



Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

May 18, 1969

Mr. Michael Suyers  
Route # 4  
Athens, Ohio

Dear Mr. Suyers:

In response to your letter I can advise you that John Marin, Jr. is associated with this gallery and can be reached at this address. At the moment he is out of town but I had occasion to talk to him about this on the telephone. Both of us are very familiar with Marin's career and can assure you that at no time did the artist have pupils. He never taught in any art academy nor in his own studio and was very careful about making suggestions or comments to any artist. Therefore if anyone is passing himself off as a "favorite pupil of Marin" the claim would be entirely erroneous and would not be accepted by anyone in the art world.

If there is any other information you desire, you may write to me or to John Marin, Jr. directly.

Sincerely yours,

EGH:ph

May 14, 1969

Mrs. Joseph Gorman  
3615 Christie Drive  
Toledo 8, Ohio

Dear Mrs. Gorman:

Thank you for your letter.

I am so pleased that you selected SINGULAR as this is not only one of the very latest paintings by Tseng Yu-ho but certainly among her outstanding examples. Furthermore, PURPLE has been sold and PACIFIC is out on approval at the moment.

The picture is being shipped to you via Railway Express.

I do hope that you will be as enthusiastic as I about SINGULAR and look forward to hearing from you accordingly.

Sincerely yours,

EGH:ph  
Enclosure

For to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.



DEPARTMENT OF ART AND ART EDUCATION

THE UNIVERSITY OF WISCONSIN

SCHOOL OF EDUCATION · MADISON 6, WISCONSIN

May 26, 1960

Miss Edith Halpert  
The Downtown Gallery  
32 East 51st Street  
New York 22, New York

Dear Miss Halpert:

Thank you for your kind letter. I am sorry we were not able to meet also, but the man at the gallery was very kind to us.

We have selected for purchase two of the prints sent on consignment. They are both by Ben Shahn:

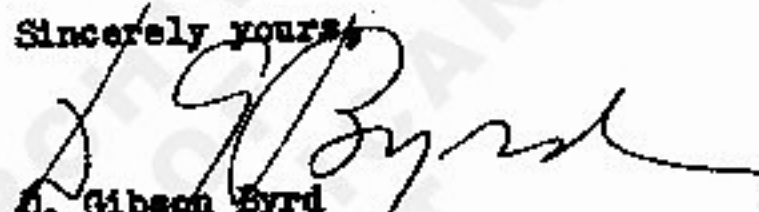
No. 7  
No. 6

Calabanes  
Paterson #1

\$ 50  
\$175

I am returning the other prints to you within the next few days and you will receive payment for the two Shahn's as soon as our rather lengthy system of accounting gets into gear.

Sincerely yours,

  
D. Gibson Byrd  
Assistant Professor of Art and  
Art Education

DGB/ma

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May 25, 1960

Mr. Sidney Lunet  
c/o NBC-TV  
385 Madison Avenue  
New York, N. Y.

Dear Mr. Lunet:

Some time ago, I had a call from someone at your office and subsequently from a staff member of NBC. These calls related to the Sacco-Vanzetti paintings by Ben Shahn which this gallery exhibited as a unit in 1931. I explained that the pictures had been distributed to a number of collectors but that we had a record of these and a good many photographs in our files, together with the original catalogue which contained a foreword by Diego Rivera which should be of interest in the program as well as the original material.

I have heard nothing subsequently, but in last Sunday's Times I noted that a program had been organized by you and that it will appear on June 3rd and June 10th. I believe that our files with the many articles which appeared during the exhibition would add some interesting sidelights. You are welcome to this material if you agree that it is of importance.

Furthermore, Ben Shahn, who as you probably know, is recognized as one of the outstanding artists internationally, has just returned from a long trip and because of his deep interest in the case and his tremendous research at that time and should and probably would be interested in being cooperative. He can be reached through us if you are at all interested. I hope to hear from you in that event.

Sincerely yours,

EGB:ph

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.



May 19, 1960

Mr. Alexander S. Racolin  
11 West 42nd Street  
New York 36, N. Y.

Dear Mr. Racolin:

Thank you for your note and the check and your very kind invitation.

Much as I should like to visit you and Mrs. Racolin and see your collection, Briarcliff is quite a trip during the very busy season. Perhaps if the invitation still holds in September and you find it convenient, we could make a specific date.

Incidentally, we have no delivery service to Briarcliff. Do you motor to town at any time? If so, we could deliver the sculpture to your office, carefully packed. If not, we shall have to send it via Railway Express and the way the truckmen handle crates these days is a menace to any work of art. Won't you please let me know.

With kindest regards to Mrs. Racolin and you,

Sincerely yours,

EMH:pb



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HOLYOKE, MASSACHUSETTS

May 17, 1960

Mrs. Edith Gregor Halpert, Director  
The Downtown Gallery  
32 East 51 Street  
New York 22, N. Y.

Dear Mrs. Halpert:

The arrangements which you outlined in your letter are quite satisfactory to us.

Let me repeat them, elaborating where I believe it is necessary.

1. We will print 20,000 copies of art covers by the following artists which will be offered for sale:

Stuart Davis - Owl! In San Pao  
Ben Shahn - Supermarket  
Charles Sheeler - Golden Gate

We will also print 1100 additional copies of each painting which will not be sold nor bound into notebooks. Six hundred of these will be sent to our school line dealers, one to each, to illustrate the new series. The remaining 500 will be offered to the participating museums at cost for their postcard departments.

2. The cover will contain the painting, a credit line directly under the painting; the name of the artist, the name of the painting and the date of the painting. There will be no advertising of any type--either writing or symbol - on the cover.

3. The inside of the front cover will contain a short text relating to the painting. This text will be approved in each instance by the artist and/or agent, as well as the owner, if the latter so requires.

4. Before publication, the color proof of each painting will be approved by the artist and/or agent, as well as the owner, if the latter so requires.



May 24, 1966

Mrs. Samuel Yeshelson  
354 Woodbridge Avenue  
Buffalo 14, New York

Dear Mrs. Yeshelson:

Now that I am back at my desk and am gradually going through the enormous accumulation of mail and messages that piled up during my absence, I am answering your letter directly.

Again I want to say that I regret very much your justified disappointment that **THIRD ALLEGORY** did not remain in the possession of the Center. However, I am quite sure that it will go there eventually -- after talking with Mrs. Levick. As I understand there have been no additions to the discussed acquisitions, indicating, unfortunately, that the committee did not share your worthy enthusiasm. I can appreciate how you feel about the matter but I think the best idea is to let the subject ride and hope that not only this painting but many others will be donated to the Center as a unit. This is merely a hunch on my part, as I have not discussed the matter with the Levicks. The most important problem, of course, is to convince Mr. Kleinstein, the Director, to resume the program and to start direct acquisitions in the very near future. With your dedication, it seems to me that you can convince Mr. Kleinstein in time and win over the community to the program.

I am very pleased that you have added Chaim Gross to your sculpture collection. He is an excellent artist and I enjoyed so much seeing his one-man show at the Whitney Museum last year.

I hope to have the pleasure of a visit from you in the very near future.

My best regards.

Sincerely yours,

KGH:pb

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Leo S. Guthman

May 23, 1960

Mrs. Edith G. Halpert  
The Downtown Gallery  
32 East 51st Street  
New York 22, New York

Dear Edith:

Thought you might like to read the enclosed clipping that was in Saturday's Daily News. Also, note the criticism of the Art Institute's directorship. This is the second of two articles that she severely criticized Maxon, but not calling him by name.

Secondly, some comments on the selection of the pictures at the Contemporary show. The pictures selected did not seem to meet with any approval at all. The group that were there were divided into four sections, and they had an informal selection which had no weight. The winning picture was mentioned in passing by just one of the groups. Incidentally, the Zajac "Easter Goat" was one of the more popular ones from the standpoint of the members and, I might add, it had tremendous appeal to me as well. Some day, I hope to end up owning one of those goats, myself.

Hope all is well with you. Just want to tell you again how much I enjoyed seeing you in New York.

Fondly,



2629 South Dearborn Street  
Chicago 16, Illinois  
Enc:

rior to publishing information regarding sales transactions, members are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.



May 27, 1960

Mr. Martin Friedman, Curator  
Walker Art Center  
1710 Lyndale Avenue South  
Minneapolis 3, Minnesota

Dear Martin:

What a treasure you are having in connection with the Precisionist exhibition. Some of it I am sharing and incidentally obtaining quite an education in going through quantities of books in my private art library looking up information about Dickinson. It is very strange that so little has been written about him although reproductions appear in a good many of these books. For instance, I found one in an excellent book relating to modern American art written by John L. H. Raur in 1951. It is entitled "Revolution and Tradition" and I now recall the exhibition at the Brooklyn Museum which was really an eye-opener for a good many members of the younger generation who were completely unfamiliar with many of the artists represented. Plate 75 in this book is a reproduction of THE FACTORY by Dickinson, owned by the Museum of Fine Arts, Boston. I don't recall having seen this in Boston but very few of the American works are on view there at any time. As I recall, this painting, circa 1919, was rather high in key and not too unlike other paintings of the period by two or three artists who are included in the show. Of course I should be glad to lend two small pictures I recently acquired. This, incidentally, suggested the perfect contact and I looked up the name in the telephone book. This is listed below:

Aranzo Gasparo  
167½ East 115th Street  
New York City -- Telephone WRight 9-9184.

The address is rather strange but it is correct. As I mentioned in my previous letter, he was a close friend of Dickinson's and probably reminisced considerably during their lengthy stay in Spain where, as you know, Dickinson died. It might be worth your while to communicate with him, explaining the nature of the exhibition. I talked with a young man who called here today (I can't remember his name; his card is in the office and I am too tired to walk down a flight at this hour of the night). He is the assistant director at the Columbus Museum and he told me of a very recent visit with Charles Daniel, who, as you know, was Dickinson's dealer. Daniel evidently had some recall when he was at the museum in Columbus with the Howard paintings all of which he remembered individually, according to this young man. I doubt whether he got much information about the individual artists from him because he asked me whether I would help him with some data and I



May 27, 1960

Miss Rochelle Dubnow  
1445 North State Parkway  
Chicago 10, Illinois

Dear Miss Dubnow:

Thank you for your letter.

I am sorry to be so late in answering your letter but I have been waiting for our photographer to deliver some prints of drawings and serigraphs by Ben Shahn to give you some idea of what we have available. These are now being sent to you under separate cover, together with all the relevant information.

In returning the prints, would you be good enough to let me know whether you would like to have any of the originals sent to you on approval. The only obligation is the expense involved in packing, insurance, and shipping. Won't you please let me know your wishes in the matter.

Sincerely yours,

RMH:pb

Photos  
Pisces 350.-  
The Poet 275-  
Dancing Clown 350  
SS Cats' Cradle 50  
Late & Molecules 75

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May 12, 1968

Mr. James S. Schramm  
2100 South Main Street  
Burlington, Iowa

Purchases November 19, 1958

Max Weber	Exotic Dance, 1940	\$6500.
John Marin	Off Flint Island, Maine Coast, 1933	3500.
	Mountains Near Taux, 1929	2000.
Arthur G. Dove	Centerport Series #18, 1941	275.
	Millbank's Rock, 1941	275.
	The Suicide, 1941	300.
	From a Causeway and Tree, 1941	275.
		<u>\$13,125.</u>

Payments Received

February 17, 1959	\$8125.	
November 27, 1959	<u>2000.</u>	<u>10,125.</u>
	Balance due	\$ 3,000.

The above is being sent to you at Mrs. Halpert's request with reference to your letter of April 30th to her.

Margaret M. Babcock



May 16, 1960

Dear Sirs-

I am interested in purchasing some of Ben Shaker's work, lithographs (signed) drawings and small paintings. Could you tell me if you have anything of this nature available?

Thank you,  
Rochelle Dubnow  
1445 N. State Pkwy  
Chicago 10, Illinois



THE  
**FIRST NATIONAL BANK**  
OF SAN DIEGO

May 25, 1960

#1291

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Mrs. Edna Landgraff  
68 Hawthorne Avenue  
Pittsburgh 5, Pennsylvania

Dear Mrs. Landgraff:

We have received Mrs. Halpert's letter of May 23, 1960 a copy of which was furnished you, and we will await your advice regarding the acceptability of Mr. Gruskin's \$600 offer for the Ernest Piane painting.

It further appears that disposition of the remaining items will be most difficult and somewhat in line with Mrs. Halpert's suggestion, it might be advisable to try and find among the beneficiaries of the estate a person interested in their purchase either for personal retention or subsequent charitable contributions as suggested. Any such sale would require the approval of all residuary beneficiaries which I imagine by this time would easily be obtained. Your comments on this matter would also be appreciated.

Very truly yours,

H. E. PARKER, JR.  
Vice President  
and Trust Officer

HEP/ja

cc: Mrs. Edith Halpert

May 20, 1960

Mr. Leon Anthony Arkus  
Assistant Director  
Department of Fine Arts  
Carnegie Institute  
4400 Forbes Avenue  
Pittsburgh 13, Pennsylvania

Dear Mr. Arkus:

The painting by Kuniyoshi entitled BURGUNDY, dated 1935 and measuring 12" x 16", was purchased from The Downtown Gallery in 1936 by Mr. Thomas Rhodes of Pittsburgh, for the sum of \$450.

The current market value, to the best of my judgment, would be \$3500.

I hope the information is satisfactory.

Sincerely yours,

ELH:ph  
Enclosure

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May 17, 1960

Mr. Glen Krause, Director  
The Lamont Art Gallery  
The Phillips Exeter Academy  
Exeter, New Hampshire

Dear Mr. Krause:

Life in the art world is delightful.

I am referring to your very nice letter of May 12th, and before I go on I want to tell you that we shall be very glad to cooperate with you in arranging an exhibition of your choice at The Lamont Art Gallery, which, incidentally, appears to be very handsome.

My first sentence refers to the fact that "Clowns, Poets and Buffoons" is a dream for the future expressed by Bob Osborn in a recent note to me. He may have a few drawings and paintings completed, but from what I gather, very few have been executed to date. When they are completed, I certainly hope to show them here, and, subsequently, hope that they will be seen at The Lamont Gallery.

On the other hand, we have some superb examples of earlier paintings and drawings, some of which were included in our Osborn one-man show held April 7 - 25, 1960, and others which arrived subsequently. You may want to see these and make the show more inclusive. In any event, I think you can plan for January of 1961. I shall communicate with you later — as soon as the new paintings arrive, after the gallery reopens in September.

I very much like the idea of the talk by Bill Dealey, whom I met years ago.

Sincerely yours,

EGH:pb

May 17, 1968

Miss Mary E. Hoffman, Registrar  
The Corcoran Gallery of Art  
Washington 6, D. C.

Dear Miss Hoffman:

I am sorry to be so late in answering your letter but I have been away for two weeks.

The figure we obtained from a restorer for repairing the Max Weber is \$45. and I was very pleased that he did not consider it necessary to reline the painting as that would run into an expensive process.

I trust this information is satisfactory.

With best regards,

Sincerely yours,

EGH:pb

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.



May 14, 1960

Dr. Aaron Rosenbaum  
730 Grand Concourse  
New York, N. Y.

Dear Dr. Rosenbaum:

I have just returned from my trip and thought I should let you know that I am prepared to see the Shahn paintings which you have in your possession.

Won't you please let me know what arrangements can be made for this? It would be very difficult to appraise the painting without seeing it in its present condition — also, I find that we have no photograph of this example in the Sacco-Vanzetti series. At that time we did not maintain complete files.

I look forward to hearing from you.

Sincerely yours,

*Sacco Vanzetti*

SGH:ph

*Honorable Judge Cebra*

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.

*Robert H. Ginter and Co.*

ONE TWENTY EL CAMINO DRIVE  
BEVERLY HILLS, CALIFORNIA

May 19, 1960

The Downtown Gallery  
32 East 51st. Street,  
New York 22, New York

Re: Andre Previn

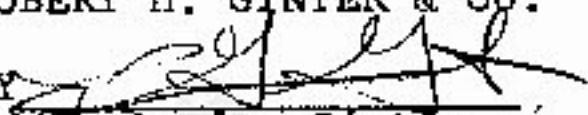
Gentlemen:

We are enclosing herewith check number 1712 in the amount of \$550.00, representing payment on account of Mr. Previn's recent purchase of a John Marin watercolor. According to our records the remaining balance is \$1,000.00, which we shall pay at the rate of \$500.00 per month.

Mr. Ginter is desirous of owning a representative work by Arthur Dove. If you have any photographs of available paintings, we would appreciate your forwarding them to this office at the above address.

Very truly yours,

ROBERT H. GINTER & CO.

BY   
R. Gordon Ginter

RGG/nd  
Enclosure/1

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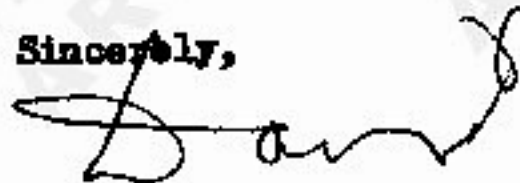
Mrs. Edith Gregor Halpert

5-27-60

The man we seek should see the School of Fine and Applied Arts as an integral part of a broad educational university program, able also to weave into its own programs broad liberal arts viewpoints. He should have at the least a cultural education. If he has a Ph.D. or its equivalent - fine! He definitely should have a sense of humor. Of course he should be of fairly presentable appearance and have poise and be articulate. As an administrator and as a person he should be friendly and should have common sense and flexibility enough to know when not to go by the book!

We know quite well that a Renaissance man is not likely to come walking in the door - and we are prepared to find, in the persons we consider, various combinations and degrees of the qualities mentioned. You may be sure we shall appreciate your suggestions and any supplementary information you care to include. Your suggestions will be of most use if they reach us in the near future.

Sincerely,



David Aronson, Chairman  
Division of Art

Dear Edith;

Forgive the form letter.

Thought you might have a suggestion.

(Are you interested in a part-time  
job - commuting????)

Hope you are  
well

J.A.

May 11, 1960

Mr. Norman Fortier  
Chairman of Exhibition  
Swain School of Design  
William W. Crape Gallery  
19 Hawthorn Street  
New Bedford, Massachusetts

Dear Mr. Fortier:

Your letter addressed to Stuart Davis was referred to us as his agents.

Much as we should like to cooperate with you, we have no paintings available at the present time. A catalogue of his current exhibition is enclosed. You will find that all but one painting have been borrowed for the exhibition. Unfortunately Davis produces very few pictures annually and these are promptly spoken for. If at any future time we have something available, you will hear from us promptly.

Sincerely yours,

EG:apb  
Enclosure

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or architect is living, it can be assumed that the information may be published 60 years after the date of sale.



AM-WQXR-FM  
THE RADIO STATIONS OF  
The New York Times

229 WEST 43<sup>rd</sup> STREET · NEW YORK 36 · LACKAWANNA 4-1100

May 16, 1960

ELEANOR H. SANGER  
PROGRAM DIRECTOR

Mrs. Edith Halpert  
Downtown Gallery  
32 East 51st Street  
New York, N. Y.

Dear Mrs. Halpert:

Upon my return from Europe I found that Elliott and I had had a nice invitation from you to the preview reception for Stuart Davis. I am sorry we missed this. I want to thank you for thinking of us and to explain to you why I seemed to be rude in not replying.

I will certainly try to run in and see the paintings if I have a moment.

Elliott joins me in greetings. As ever,

Cordially,

*Eleanor H. Sanger*

(MRS. E. H. SANGER)

ENS:la

For to publishing information regarding sales transactions, subscribers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

May 17, 1966

Mr. C. C. Cunningham, Director  
Wadsworth Athenaeum  
25 Athenaeum Square  
Hartford 3, Connecticut

Dear Charlie:

As you requested we are sending you the data which appears in  
our record books on the objects you selected for the Wadsworth  
Athenaeum.

I am also enclosing a tentative list headed as "Loan," although  
in adding up the items at the minimum figures I listed, I shall  
probably send you a subsequent letter indicating that all these  
objects are being given at this time.

Also, if you would like to have our photographer's negative  
numbers, we shall be glad to send them on to you. As a matter  
of fact I am entering them on the list. Where no numbers  
appear it indicates that we are unable to obtain the negatives  
because another photographer had taken the photographs. Inci-  
dentally, when you photograph the tombstone portrait head, I  
should very much like to have a print for my photographic records  
which I try to maintain for the Archives.

I hope to see you either before we close for the summer at the  
end of June or in Newtown thereafter. My telephone number there  
is Garden 6-4588.

My very best regards to Elly and you.

Sincerely yours,

EGH:ph  
Enclosure



CARNEGIE INSTITUTE  
DEPARTMENT OF FINE ARTS  
4400 FORBES AVENUE  
PITTSBURGH 16, PENNSYLVANIA

*Mayflower 1-7300*

GORDON BAILEY WASHBURN  
DIRECTOR

LEON ANTHONY ARKUS  
ASSISTANT DIRECTOR

May 23, 1960

Mrs. Edith G. Halpert  
The Downtown Gallery  
32 East 51st Street  
New York 22, New York

Dear Mrs. Halpert:

Mr. Arkus is in New England this week for the museum meetings and, in his absence, I am writing to acknowledge with many thanks your kind letter of May 20th regarding the Kuniyoshi "Burgundy."

I am placing your letter on Mr. Arkus' desk for his attention when he returns to the office next week and, in the meantime, we are sending a copy to Mr. Rhodes.

Sincerely yours,

*Emily Roberts*

Executive Secretary

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information is by the published 60 years after the date of sale.

THE  
**FIRST NATIONAL BANK**  
OF SAN DIEGO

May 13, 1960

#1291

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Mr. Richard E. Sherwood  
Suite 600  
433 South Spring Street  
Los Angeles 13, California

Dear Mr. Sherwood:

We are advised that you have received a copy of Mrs. Halpert's letter of May 10, 1960 together with a copy of a letter of May 6, 1960 from the Kraushaar Galleries regarding the authenticity of the painting by Andre Derain titled "Head of a Woman".

If the latter letter is satisfactory evidence, please advise and we will ask the attorney to proceed with the court hearing and consummation of the sale.

Very truly yours,

H. E. PARKER, JR.  
Vice President  
and Trust Officer

HEP/jon

cc: Mrs. Edith Halpert



Mrs. J. Watson Webb

May 17, 1950

P.S. Within the next week or so I shall mail you a detailed report of exhibitions, reproductions, et cetera, of the paintings and sculpture, the latter — Zerach's NEW HORIZON — will be delivered to your warehouse after the exhibition I mentioned to be held at Old Westbury Gardens together with 40 other sculptures selected by the distinguished committee comprising among others, Lloyd Goodrich, Director of the Whitney Museum, Tenbyck Gardner, Curator of American Sculpture at the Metropolitan Museum, Henri Marceau, Director of the Philadelphia Museum, Dorothy Miller of the Museum of Modern Art, K. Ross Teel, Director of the Museum of the City of New York, etc. Mrs. Ogden Phipps is responsible for the idea and no doubt you know about the estate and the gardens.

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

May 27, 1960

Mr. Robert M. Doty  
George Eastman House  
900 East Avenue  
Rochester 7, New York

Dear Mr. Doty:

Just a note to advise you that we will hold the six Dove panels for you and would suggest that you give us sufficient notice if you would like to have the paintings shipped to you before September 1st. The gallery is closed during the months of July and August but if for some reason or other it is imperative for you to have these pictures much before September 18th, the date you mentioned, we can arrange to have someone at the gallery attend to the shipment by any packer you select any time in August that you so desire, but it will be necessary for you to drop a note to that effect advising when and who will make the pick-up.

Sincerely yours,

ECM:ph

5 - 1910 Jones



the 31<sup>st</sup> If I may wait until then  
I will make my decision and let you  
know.

Best wishes & thanks  
Mabel G. Simon

May 24<sup>th</sup>

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

May 21, 1966

Mr. Frederick A. Sweet  
Curator of American Painting and Sculpture  
Art Institute of Chicago  
Michigan Avenue at Adams Street  
Chicago 3, Illinois

Dear Fred:

Your letter of May 18th has just reached me and I am very distressed that there is no mention of the \$2000 honorarium to Paul Burlin which we discussed during our telephone conversation last Friday when I accepted this compromise in connection with the mixup which occurred in relation to the First Prize Award voted unanimously by the jurors.

As you probably know, there have been reverberations in New York and I have had several local telephone calls but in no instance did I commit myself nor make any statement because I did not want to do so until I had word from the Institute outlining the final decision and public statement sent out by your press department. In several instances the question was "Why did the Institute not recognize the painting if it had been in its exhibition fairly recently?" "Why did not the registrar recognize the title when making the card?" The jurors were also severely criticized for not disagreeing with the Institute and for not insisting on their original awards. All in all it is rather an embarrassing situation for everyone concerned.

I am sending copies of this letter to the two other jurors with the request that they give me their thoughts in the matter. Because the New York press will not let the matter ride and I will have the brunt of this problem, I feel that there should be a unified statement from all three of us as well as the Institute and shall be grateful for immediate word from you.

Many thanks and regards,

Sincerely yours,

RM:ph

CC: Mr. Richard Diebenkorn  
Mr. Charles Baskley



JACOB SCHULMAN  
38 NORTH MAIN STREET  
GLOVERSVILLE, NEW YORK

May 17, 1960

Mrs. Edith G. Halpert  
The Downtown Gallery  
32 East 51 Street  
New York 22, New York

Dear Mrs. Halpert:

The Zajac sculpture which was  
shipped to me came in broken. It was shipped  
attached to the base and it broke off at the  
base. *(I will bring it in on my next trip.)*

I have received no confirmation of  
the Zajac piece which was sent to  
Dr. Schmeckebier in Syracuse.

Sincerely,



JS:KB

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researchers are responsible for obtaining written permission  
from both artist and purchaser involved. If it cannot be  
established after a reasonable search whether an artist or  
purchaser is living, it can be assumed that the information  
may be published 60 years after the date of sale.

Mrs. Gerhard D. Straus  
4753 North Larkin Street  
Milwaukee 11, Wisconsin

current value of the paintings.  
As always, both Dr. Straus and  
I enjoyed seeing you when we were  
in New York.

Sincerely yours,  
Lois Straus



May 22, 1960

Mrs. A. Melamed  
1107 East Lilac Lane  
Milwaukee 17, Wisconsin

Dear Mrs. Melamed:

Thank you so much for your nice letter and for returning the photographs. Because we did not have the prints made in New York it is difficult to obtain duplicates and that's why I took it upon myself to write for the photographs.

I am so glad that you had an opportunity to see EASTER GOAT #5 at the Art Institute of Chicago. I was in that fair city very recently serving as a juror for the regional exhibition which I understand has developed into a most controversial situation. When you come to New York in June — and I look forward to seeing you and Dr. Melamed at that time — I shall tell you something about the details.

Meanwhile, my very best regards.

Sincerely yours,

EGH:ph

rior to publishing information regarding sales transactions, members are responsible for obtaining written permission on both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.

Mrs. Felix London

May 27, 1968

- 2 -

and as a matter of fact we have had inquiries from the West Coast. Thus these were just matted in time for the shipment which leaves here on Monday.

How do you like running a gallery? No doubt your three boys are a great help there as additional pinch-hitters for papa.

Again, I hope that you will forgive this delay and will agree with me that it was worth some extra proof-reading.

My very best regards and remember me to Felix when you write to him. Also, my best to the boys.

Sincerely yours,

EM:ph

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# WHITNEY MUSEUM OF AMERICAN ART

22 WEST 54th ST. • NEW YORK 19 • PLAZA 7-2277

GERTRUDE V. WHITNEY, FOUNDER

FLORA WHITNEY MILLER, PRESIDENT

LLOYD GOODRICH  
*Director*

JOHN I. H. BAUR  
*Associate Director*

ROSALIND IRVINE  
*Curator*

JOHN GORDON  
*Curator*

MARGARET McKELLAR  
*Executive Secretary*

May 25, 1960

Mrs. Edith Halpert  
Downtown Gallery  
32 East 51 Street  
New York, N.Y.

Dear Mrs. Halpert:

Here is a copy of Zorach's list of returns from the traveling exhibition. Will you check it and see that it is all right? I have one question...don't you want us to return the drawing, Cat, to the John Palmer Leopers?

Sincerely yours,

*Margaret McKellar*  
Executive Secretary

MMcK:egn

Enc.

rior to publishing information regarding sales transactions, senders are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

May 11, 1960

Mr. Patrick L. Phillips  
The Leicester Galleries  
Leicester Square  
London, W. C. 2, England

Dear Mr. Phillips:

In going through my follow-up folder I find a copy of my letter to you mailed on April 11th.

I realize that I have had no reply, nor a complete report from you. Won't you be good enough to check our invoice to make sure that all the items coincide with your records and list, if possible, the names of the institutions which have acquired prints by Ben Shahn, as we like to keep our museum and university records complete.

Also, in the letter of April 11th, I reported the damage to the two pictures. The drawing SHIPYARD has already been repaired but I am not forwarding this bill until I get further word about the HARPIE. This is so badly creased that the restorer insists that it would have to be mounted and I don't want to assume this responsibility until Ben Shahn returns within the next week or so as I knew that it is considered most undesirable to have any painting treated in this manner. You will hear from me about this shortly.

Meanwhile, do let me hear from you.

Sincerely yours,

EGH:ph



May 17, 1960

Mrs. Sally Chase  
3627 Barberry Avenue  
Cincinnati 7, Ohio

Dear Sallys

Your letter arrived, as you can gather, while I was off on this long long trip. No doubt you received my card from Sarasota.

I think your attitude about Howard's move to California is a very sensible one. Why don't you just try to wipe this out and establish a life for yourself and for Bonnie. Let me know how you are fixed financially and whether you need some assistance, although this is a very bad period shortly after tax payments and so on. However, I shall do whatever I can.

You were very sweet to send me birthday greetings and so was Bonnie. I appreciate both notes immensely.

Have you planned to take a job or whatever? Do let me know what you have in mind as I should like to be of assistance. This year I shall spend my vacation in Newtown and hope that you and Bonnie can visit me the latter part of July.

In any event, I look forward to hearing from you.

Love to you and Bonnie.

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May 24, 1968

Mrs. Stella Drabkin  
Chairman, Print Committee  
Philadelphia Art Alliance  
251 South Eighteenth  
Philadelphia 3, Pennsylvania

Dear Stella:

It was so nice to hear from you.

Indeed we shall be very glad to cooperate with you in the exhibition mentioned. It so happens that I have in my private collection two of the monotypes you mention -- "Pop" Hart's THE POULTRYMAN and THE BROOK. We never represented Alfred Maurer. I would suggest that you communicate with Bertha Schaefer or with Hudson Walker who has a tremendous collection of Maurer's work.

Since the show is to be held in December, I suppose there will be no reason to send the prints to you until after the gallery reopens (we are closed during July and August).

Do you wish to have these prints framed or merely matted? We can get them ready for you well before November 4th, and I look forward to hearing from you.

My very best regards to you and to David. Have a nice summer.

Sincerely,

EDH:ph



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May 21, 1960

Miss Gisela Neiman  
Felix Landau Gallery  
708 N. La Cienega  
Los Angeles 46, California

Dear Miss Neiman:

Your letter, or rather the gallery letter signed by you, was very informative and I am pleased that LAMB IN REPOSE is en route.

I also want to mention that two museums are interested in the large REPOSITION which had been shipped by Budwerth a few days ago. I had asked them to hold it but someone slipped up and the sculpture was shipped.

Would you be good enough to send me two more prints of the photograph of it and if possible have one made of the rear view? The two museums are the Milwaukee Art Center and the University of Nebraska. The latter was eager to have another view of the sculpture and I think it would be wise to have three copies sent to us -- one for our records and the others for the museums.

Also, we shall get busy on the Marins and the price list will be sent to you on Monday, with information regarding the shipping arrangements. I believe you have a large group of photographs and the biographical data is quite complete in the U.C.L.A. catalogue of the Marin exhibition held in 1956. The only additional information necessary is the list of public collections which include Marin's work. This will be attached to our list.

Please give my best to Mrs. Landau.

Sincerely yours,

EGH:ph

May 17, 1960

Mr. Jack Wexler  
18 Shore Drive  
Kings Point, New York

Dear Mr. Wexler:

Some time ago you expressed an interest in the work of Abraham  
Rattner and had occasion to see quite a selection of his works.

Several days ago we received several pictures which he had  
started and worked on during his year's stay in Paris. He  
completed them in Michigan where he is spending several months  
before returning finally to New York.

It occurred to me that you might like to see these at your  
convenience. If so, won't you let me know when you and Mrs.  
Wexler can come in as it would be very nice to see you again.

Sincerely yours,

BGH:ph

Buy

rior to publishing information regarding sales transactions,  
researchers are responsible for obtaining written permission  
from both artist and purchaser involved. If it cannot be  
established after a reasonable search whether an artist or  
purchaser is living, it can be assumed that the information  
may be published 60 years after the date of sale.



# GEORGE EASTMAN HOUSE

900 EAST AVENUE, ROCHESTER 7, NEW YORK • BRowning 1-3361

Director  
BEAUMONT NEWHALL  
Curator of Motion Pictures  
JAMES CARD

May 18, 1960

Mrs. Edith Gregor Halpert  
The Downtown Gallery  
32 East 51st St.  
New York 22, N.Y.

Dear Mrs. Halpert:

I am currently preparing a study of the Photo-Secession. I am trying to show how Alfred Stieglitz, through this group, sought the recognition of photography as a fine art, and introduced modern art to America. This study will be presented as an exhibition at Eastman House and will be published as the September issue of our journal, Image.

In the exhibition, and article, I would like to show the actual works that were shown at "291" up through 1910. Could you help me with Arthur Dove? So far the only work of his that I can find that was shown by Stieglitz before 1910 is, "The Lobster", (shown on page 28, Arthur G. Dove, by Frederick S. Wight). Would you possibly have a reproduction of this painting, that I might reproduce with the article, with the permission of the owner, of course.

I would be most grateful if you could tell me of the whereabouts of any of the paintings by Dove that were shown in the Young American Painters show at "291" in March, 1910. I would like to contact Mrs. Cobb as to the possibility of loaning, "The Lobster", to the exhibition. Is she still the owner?

I am sorry to be a bother about this. Any help you can give will be most appreciated.

Sincerely yours,

*Robert Doty*

Robert M. Doty

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May 13, 1949

Mr. Austin W. Kenefick, Jr.  
Product Research  
National Blank Book Company  
Holyoke, Massachusetts

Dear Mr. Kenefick:

Following our telephone conversation, I want to advise you that the project outlined in your letter of April 27th is now acceptable to us. My understanding regarding arrangements follows.

- 1) You will print 20,000 copies of art covers by the following artists —

Stuart Davis — OWHI IN SAG PAO  
Ben Shahn — SUPERMARKET  
Charles Sheeler — GOLDEN GATE

(History)  
(Wadsworth Atheneum)  
(Metropolitan)  
— as part of your

initial program of publishing five such covers.

- 2) This cover will contain the painting, a credit line directly under the painting; the name of the artist and of the painting. There will be no advertising of any type — either writing or symbol — on the cover.
- 3) The inside of the front cover will contain a short text relating to the painting. This text will be approved in each instance by the artist and/or agent, as well as the owner.
- 4) Before actual publication, the color proof will be approved by the artist and/or agent, as well as the owner, if the latter so requires.
- 5) An initial payment of \$250. for the use of each specific picture will be made to us for the artist for the original run of 10,000. In addition a royalty of 2¢ per copy will be paid for the following 10,000, based on your decision to increase the number to 20,000.
- 6) Separate arrangements will be made with each museum as owner of the work of art, depending on their choice of a check or an overrun of the plates, and the agreement under such circumstances will be between National Blank Book Company and the museum.

I hope the project is as great a success as I envisage it.

Sincerely yours,

EGMP:ph



# WALKER ART CENTER

1710 Lyndale Avenue South Minneapolis 3, Minnesota Telephone: FEderal 5-0301 H. H. Arnason, Director

16 May 1960

Mrs. Edith G. Halpert  
The Downtown Gallery  
32 East 51 Street  
New York 22, New York

Dear Mrs. Halpert:

Mr. Arnason wonders whether we might have a dozen or so of your Tseng Yu-ho checklists for our files. It would be fun to see the show in your gallery.

Sincerely,

Hancey B. Miller

Mrs. Robert H. Miller  
Administrative Secretary

nm

NEW YORK UNIVERSITY-BELLEVUE MEDICAL CENTER

OF NEW YORK UNIVERSITY

DEPARTMENT OF PHYSICAL MEDICINE AND REHABILITATION

INSTITUTE OF PHYSICAL MEDICINE AND REHABILITATION  
400 EAST 34TH STREET  
NEW YORK 18, N. Y.

MURRAY HILL 6-1842

May 27, 1960

Mrs. Edith G. Halpert, Director,  
The Downtown Gallery,  
32 East 51st Street,  
New York 22, N. Y.

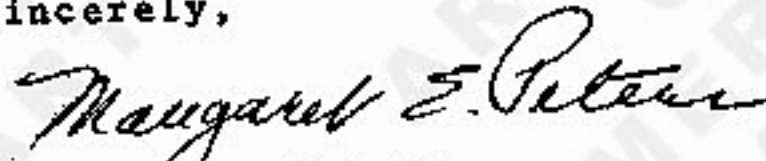
Dear Mrs. Halpert:

I am distressed to learn of the receipt by you of a letter demanding payment of a bill and written in such a manner. I agree, it certainly was uncalled for in this instance. We here at the Institute are very grateful to you for assuming responsibility for Mr. Sheeler's bills and for paying them so promptly.

I hope you will accept our apology and find it possible to overlook this incident as well as the improper addressing of the letter. You may rest assured that steps have been taken to remedy the situation. I personally appreciate your taking the time and interest to write me regarding this matter.

Many thanks and best wishes,

Sincerely,



Margaret E. Peters,  
Administrator.

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.



Stone

May 25, 1960

Dear Edith,

As always, we so much enjoyed spending the evening with you last evening. I still can't visualize you living in Honolulu and away from the N.Y. scene. I do hope "one one" comes through!

Called Mr. Waldstein and he was quite perturbed about your not hearing about the pictures. It seems that Charlie Childs, who appraised the paintings, is to handle all transactions, and Waldstein turned your letter over and told Childs to follow up. He assured me that he would contact Childs about it to-day. Let me know, or write Waldstein if you don't receive word within ten days.

Both of us were delighted to see you looking so relaxed and rested. Now, see if you can stay that way.  
Thanks again for a nice evening.

Sincerely,

Sybil

May 11, 1960

Mr. Daniel De Koven  
510 Madison Avenue  
New York, N. Y.

Dear Mr. De Koven:

In going through my follow-up folder I came across some of our correspondence and once again I am writing to inquire as to the present status.

As I wrote you previously, I have spent a tremendous amount of time assembling the material and outlining the plan and am very curious about the complete silence subsequently. May I hear from you?

Sincerely yours,

EGH:pb

For to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information was published 60 years after the date of sale.



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5/17/60

[encl. Cook]



May 17, 1960

Mrs. Helen Appleton Read, President  
Portraits, Inc.  
82 East 57th Street  
New York, N. Y.

Dear Mrs. Read:

Although I had asked to have the information phoned in to you, I want to make certain that you have the complete data.

We have arranged with the new owner of the Zerach bronze, NEW HORIZON, 1951, to lend the sculpture to the exhibition planned for the Old Westbury Gardens the latter part of June. The credit line should read Anonymous.

Also I have had reports about the granite PIMA which now has several chips requiring repair. In any event I am quite certain that Zerach will not permit any stone sculpture to leave his possession hereafter because, as you know, one very large figure group was broken in half and other stone pieces have been chipped in transit. The handling of works of art these days is really quite shocking.

On March 14th we sent you a group of photographs but I don't think we have received from you the final list of exhibits which you desire, including those listed under Folk Art.

As the season is drawing to a close I should be most grateful for complete information from you so that we may make the necessary forms and have the material ready for your truckman when he calls. Incidentally, won't you be good enough to give us the approximate date of pick-up?

Many thanks for your cooperation.

Sincerely yours,

EGH:ph



# THE PRINT CLUB

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May 23, 1960

The Downtown Gallery  
32 East 51st Street  
New York 22  
New York

Dear Miss Halpert,

Thank you for your letter of  
May 21st. According to our records,  
six prints have been paid for:

*Inte y Molendin y 6375 Oct 5, 1959*  
Ben Shahn "Supermarket" 106.25 paid *Oct 16, 1959*  
" " "Whitefield" 63.75 " Dec. 7, 1959  
" " "Calabanes" 29.75 " Jan. 8, 1960  
" " 2 "Passion of Sacco" 67.50 " " "

(Difference in commission) 9.00 " April 6, 1960

Ben Shahn "Passion of Sacco" " Dec. 1, 1960

A check for "Scientist" will  
be sent to you shortly. I hope that  
this agrees with your records,

Sincerely yours,

*Ethel B. Gibbons*

Ethel B. Gibbons  
Financial Secretary

BvM/lc

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[encl. May 17, 1960]

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

To The Metropolitan Museum of Art: (3)  
To The Wadsworth Atheneum: (2)  
To The Whitney Museum of American Art: (1)

This is to certify that permission has been granted to the National Black Book Company<sup>3</sup> for the reproduction in color of GOLDEN GATE<sup>2</sup> (SUPERMARKET; OWH! IN SAO PAO)<sup>1</sup> under the terms specified in the agreement dated May 18th and accepted by the National Black Book Company on May 17th, 1960.

**Signed:**

3	Charles Shuster	Date
2	Ben Shahn	
1	Stuart Davis	

\_\_\_\_\_  
The Downtown Gallery      Date



May 25, 1968

Mr. John Reed, President  
Artists Equity Association, Inc.  
1650 Dupont Avenue South  
Minneapolis 3, Minnesota

Dear Mr. Reed:

After my many trips around the country, I started cleaning up a huge file of papers, et cetera, and found, much to my horror, that I had not returned to you the two pamphlets, courtesy of Congressman Francis Walter. These are now enclosed, with my deep apologies.

The plan I mentioned during our two most recent conversations is dormant for very obvious reasons — the strikes or potential strikes in the film and theatre groups. Obviously, as I mentioned, this is not a very logical time to approach the Guilds and Equities. Besides, I am very tired and can't wait for my imminent vacation — for the first time in four years — in good old Newtown, Connecticut, where I hope to pull myself together after a most strenuous season and get some ideas well organized.

If you and Dorothy ever get East during the hot summer months remember me and come to Newtown to cool off. My number there is Garden 6-4508. It's a pretty (at least I think so) pre-Revolutionary house, with all the calm of that period.

My very best regards.

Sincerely yours,

EGH:ph

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THE MILCH GALLERIES  
21 EAST 67<sup>TH</sup> STREET  
NEW YORK 21, N. Y.  
BUTTERFIELD 8-2770

May 20, 1960

Mrs. Edith Halpert,  
Downtown Gallery,  
New York City.

Dear Mrs. Halpert;

We have now returned to you the fine watercolor by David Fredenthal which you loaned to the exhibition at the Cranbrook Academy of Arts, and we wish to thank you for your kindness in lending it to that exhibition.

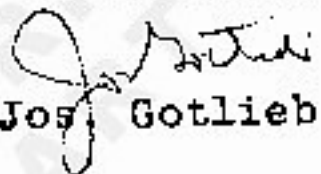
The borrowed paintings added prestige to the exhibition, and added greatly to the enjoyment of the exhibition and to the reputation of the artist. It may interest you to know that many sales were made, and the exhibit was given good publicity by the Detroit papers.

Our many thanks for your very kind cooperation.

Very truly yours,

The Milch Galleries

by

  
Joseph Gotlieb

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May 27, 1960

Mr. James S. Schramm  
Post Office Box 727  
Burlington, Iowa

Dear Jim:

Although we sent you a credit slip promptly upon receipt of the Marin watercolor, I thought I should follow it up with a personal note.

The painting was very handsome indeed and you can be sure that it will receive "tender loving care" in its next home. And also I am very glad that we could accommodate you, as I knew that you have a serious problem these days. I do hope that your son-in-law will have improved by this time and that your visit on June 1st will be a pleasant one. I hope, too, that you and Dorothy will find time to pay us a real visit.

Meanwhile, best wishes.

Sincerely yours,

ESH:ph



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THE LEICESTER GALLERIES.

LEICESTER SQUARE.

LONDON, W.C.2.

19th May, 1960.

Mrs. Edith Gregor Halpert,  
The Downtown Gallery,  
32 East 51st Street,  
NEW YORK 22,  
N.Y., U.S.A.

Dear Mrs. Halpert,

I am so very sorry that your two letters of April 11th and May 11th have remained unanswered for so long. The first one arrived whilst I was abroad, and there was some difficulty in agreeing the account because a couple of the invoices had strayed. However, our secretary was able to check the figures when your account rendered arrived and on May 6th our bank was instructed to remit the sum due to you, plus the amount for the bill attached for the return freight, etc. You should have received the cheque by now. We were very distressed to learn about the damage to the 'Shipyard' drawing and the 'Harpie' water-colour and I trust that they can be satisfactorily repaired. We will await your advice about the charges, which we will then report to our insurance company.

The following works were sold to public bodies here:-

- ✓ The Tate Gallery, London
- ✓ The Victoria and Albert Museum, London
- ✓ Department of Fine Art, University of Glasgow
- ✓ Balliol College, Oxford

- 'Lute and Molecules I'
- 'Portrait of Sacco and Vanzetti'
- 'Supermarket'
- ✓ 'Cat's Cradle'
- 'Passion of Sacco and Vanzetti'

Once more, I would like to apologize for the delay in writing to you. As I had handled this exhibition, it was left for me to deal with on my return here and we have been excessively busy this season. Please let me know if the cheque has not arrived by the time this reaches you, as in that case something must have gone wrong and we will have to take the matter up with our bank.

With kind regards,

Yours sincerely,

*Patrick L. Phillips*

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C O P Y  
(carbon illegible)

May 14, 1960

Mrs. Lillian Baker Carlisle  
Shelburne Museum  
Shelburne, Vermont

Dear Mrs. Carlisle:

A few days ago -- while I was off in Chicago -- Mrs. Webb dropped in at the gallery and left for me the Museum Pamphlet Series No. IV, "Hatboxes and Bandboxes at Shelburne Museum" by Lillian Baker Carlisle.

Although I returned late in the evening, I could not resist the temptation to glance through the book and before I knew it I was up half the night reading it through.

And now I cannot resist writing to tell you how impressed I was with your text, which represents a delightful method of obtaining an excellent education, pleasurably and effectively.

When I go to Newtown, Connecticut, late in June for my first two-months' vacation in several years, I shall read it in a relaxed state and I am sure that I will get even more out of it then.

And so, I thank you for writing it.

My very best regards.

Sincerely yours,

EGa:pb

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JEAN DELADOUR  
DIRECTOR

# COUNTY OF LOS ANGELES

LOS ANGELES COUNTY MUSEUM

EXPOSITION PARK  
LOS ANGELES 7, CALIFORNIA

G. F. BENNING  
ASSISTANT DIRECTOR

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12 May 1960

The Downtown Gallery  
32 East 51st Street  
New York 22, New York

Attn: L. Allen

Re: LOAN NO. 1533

Gentlemen:

The Railway Express waybill number for the shipment of the loan of the Stuart Davis "Premiere" lent to you on the above numbered loan is 268-610. This shipment did leave this Museum April 25.

Sincerely yours,

 — 2

FRIEDA KAY FALL  
Museum Registrar

FKF:mj



May 16, 1960

Mr. Seward Johnson  
75 Cleveland Lane  
Princeton, New Jersey

Dear Mr. Johnson:

In going through our records I found a reference to the fact that you have in your collection a painting by Georgia O'Keeffe entitled "White Barn with Red Door" -- measuring 16" x 40".

As we are eager to keep our records complete, I am writing to ascertain whether you have a photograph of this painting and if not, whether you can arrange to have one taken. The professional charge is about \$4.00 for a negative and two prints.

Both the artist and I should be very grateful to you for your cooperation.

Sincerely yours

1001a

*RT*  
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*that*  
*her name*  
*on the*

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May 14, 1960

Mrs. J. M. Angle  
Persimmon Road  
Sewickley, Pennsylvania

Dear Mrs. Angler

Thank you for your letter which reached me on my return from a long trip.

It will be a pleasure to see you either May 25th or 26th, but I would prefer the latter date any time after eleven o'clock when I shall be here to assist you in any way possible.

I look forward to meeting you.

Sincerely yours,

EGH:ph



EDMUND J. KAHN  
1840 REPUBLIC NATIONAL BANK BUILDING  
DALLAS, TEXAS

May 16, 1960

Mrs. Edith Halpert  
The Downtown Gallery  
32 E. 51st Street  
New York, N. Y.


Dear Edith:

I enclose form which the Museum gave me, they being reluctant to sign. I hate to tell you this but I went out and examined the picture, found that it had not been packed as well in the crate as it was when it was sent to you and the result was a number of nicks in the frame. Furthermore, several nails driven through the crate had also penetrated the frame. In addition, the cardboard on the back of the painting had not been replaced but was hanging loose in a rather sloppy manner. All in all, the Museum was upset and I was somewhat distressed but I do not think any damage was done to the picture.

I realize that your gallery has had ample experience in shipping paintings and I am rather reluctant to criticize their work but can assure you that somewhere along the line something slipped in this case.

I shall be in New York late in June and will drop by to see you in the event you want more details. Also, do I owe you anything for having handled and if so, will you kindly send statement. I have always had complete confidence in your gallery and it distresses me to have this trouble.

Yours sincerely,

  
Edmund J. Kahn

RJK:ble  
Encl.

**Air Mail**

Prior to publishing information regarding sales transactions, transmitters are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.

May 27, 1968

Mr. Frederick A. Sweet  
Curator of American Painting and Sculpture  
The Art Institute of Chicago  
Michigan Avenue at Adams Street  
Chicago 3, Illinois

Dear Fred:

I cannot tell you how pleased I am that you succeeded in winning over the Board of Trustees toward making the compromise decision which best takes care of a difficult situation. It is, I believe, as you do, "a reasonable and just solution of the problem."

Many thanks for the effort you made in this connection. It should satisfy the artist, relieve the jurors of embarrassment, and remove any friction with the press.

My very best regards.

Sincerely yours,

EGH:pb

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May 21, 1980

Miss Bertha von Mosehziaker, Director  
The Print Club  
1614 Latimer Street  
Philadelphia 3, Pennsylvania

Dear Miss von Mosehziaker:

I want to acknowledge receipt of four Shahn serigraphs, as of May 17th.

In referring to the consignment I note that five have been paid for that you have sold and that there are only two prints still outstanding -- #7, CALABAMES, and #11, SCIENTIST, each at \$35.

Will you please let me know what disposition will be made of these.

Sincerely yours,

EGS:ph

May 23, 1966

Mr. H. E. Parker, Jr.  
Vice President and Trust Officer  
The First National Trust and Savings Bank  
San Diego 18, California

Dear Mr. Parker:

The enclosed offer from the Midtown Galleries is self-explanatory.

As I advised you, the interest in Ernest Fieno is very low at this point and although I have tried many contacts, I have been unable to obtain an offer. The same is true of the Duncan Ferguson sculpture.

My suggestion in connection with both is that Mrs. Landgraff present them to an institution and take advantage of the tax deduction based on a legitimately higher evaluation.

In any event, please let me know your decision in the matter.

Sincerely yours,

EGM:ph  
enclosure

Copy to Mrs. Edna B. Landgraff

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission on both sides and purchase involved. If it cannot be established after a reasonable search whether an artist or artwork is living, it can be assumed that the information is published 60 years after the date of sale.



May 14, 1959

Mr. Alfred P. Maurice, Director  
Art Center  
Kalamazoo Institute of Arts  
421 West South Street  
Kalamazoo, Michigan

Dear Mr. Maurice:

Indeed I have your previous letter and have been holding  
the two Marin watercolors for further word from you.  
These two paintings will be shipped on Monday or Tuesday,  
addressed to the Art Center.

I regret that your plans for a New York trip have been  
changed. Unfortunately the gallery is closed during July  
and August but since I usually come to town one day a week  
from my summer home in Newtown, Connecticut, I shall be  
glad to make an appointment with you, given sufficient  
notice, -- as I am eager to cooperate with your project.

My best regards.

Sincerely yours,

RGN:pb

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members are responsible for obtaining written permission  
from both artist and purchaser involved. If it cannot be  
established after a reasonable search whether an artist or  
purchaser is living, it can be assumed that the information  
may be published 60 years after the date of sale.

THE AMERICAN FEDERATION OF ARTS



1083 Fifth Avenue, New York 28 · SA 2-2452

May 19, 1960

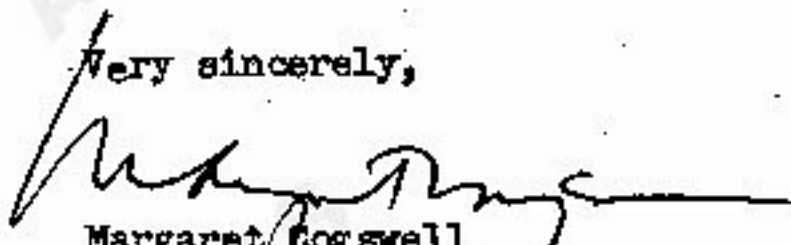
Mrs. Edith Halpert  
The Downtown Gallery  
32 East 51 Street  
New York, N. Y.

Dear Mrs. Halpert:

This will confirm your loan to us of the color plates for  
Niles Spencer's "Two Bridges." These are for use in a catalog  
of Mr. Neuberger's Collection, which we are preparing for an  
exhibition of his Collection to be held at Knoedler.

With many thanks.

Very sincerely,



Margaret Cogswell  
Secretary for Publications

MC/em

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100 South Rockingham  
Los Angeles 49, Calif.  
May 11, 1959

Miss Edith Halpert  
The Downtown Gallery  
32 East 51st Street  
New York City, New York

Dear Miss Halpert:

Our very good friend, Jenny Allen, Abraham Rattner's sister, suggested that I write to you. My husband and I are young art collectors, and two of our favorite artists are under your representation: Abraham Rattner and Ben Shahn. Since a trip to New York is not in the foreseeable future for us, we wondered if it would be at all possible to purchase one of Mr. Shahn's drawings through the mail. Mr. Rattner will, I'm afraid, have to wait until our visit to your gallery!

If you have any pictures of available drawings, is it possible for you to send them to us so we might choose one to our liking? Also, could you please inform us whether the drawings, pictured in the Scooby book of Ben Shahn, are still available:

#70 Clown (watercolor)

#95 Bach

#101 Chicago

#112-113 Circus Tumblers

#123 Existentialists

Also, are there any Sacco-Vanzetti gouches, which Mr. Scooby mentions in his text, still available?

May 17, 1960

Mrs. Irving Levick  
227 Nottingham Terrace  
Buffalo 16, New York

Dear Mrs. Levick:

It was so nice to see you at the Davis opening.

I learned later that you had dropped in and admired the fabulous Weber painting LA PARISIENNE which he painted in 1907.

Needless to say this has been greatly admired but Weber let us have this picture for exhibition and only recently released it for sale, however stipulating that it may be sold only to a museum. The price is \$7300. and as you noted, no doubt, the painting requires relining as all paintings more than a half-century old do.

If you are really interested and would agree that the painting would be eventually presented to a museum, perhaps Weber will find the arrangement satisfactory. In any event, I shall say nothing to him until I hear from you.

And I hope that you will be in New York again before the gallery closes for the two summer months (July and August).

My best regards.

Sincerely yours,

EGH:pb



May 25, 1960

Mrs. H. L. Bergzinner  
Chairman, Watercolor Exhibition  
Museum Section  
The Guild Hall  
East Hampton, New York

Dear Mrs. Bergzinner:

Thank you for your very kind letter.

Enclosed you will find our consignment invoice, with all the pertinent information, including the selling price.

Because we do not charge one-third commission in all cases, I think it would be best if the paintings were insured for the full sum consistently. The O'Keefes are so inexpensive, and so is the Weber, that the difference will be negligible, and the artists will feel very much better. Since our insurance policy covers us only on our own premises, it would be advisable for you to take care of this at your end completely.

Won't you let me know whether you require any photographs? These can be ordered from our photographer at \$1.00 per print in all instances where a negative is in existence.

I have noted the date of pick-up, but would very much appreciate a notice from you a few days in advance so that whoever is at the gallery (which is closed during July and August) will have them prepared for the specific time.

It was so nice to see you and Mrs. Loomis. I hope your show is a great success.

Sincerely yours,

EGH:ph  
Enclosure

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PAUL KANTOR GALLERY

348 NORTH CAMDEN DRIVE  
BEVERLY HILLS, CALIFORNIA  
CRESTVIEW 6-2873

24 May 1960

Mrs. Edith Halpert  
The Downtown Gallery  
32 East 51st Street  
New York, New York

Dear Edith:

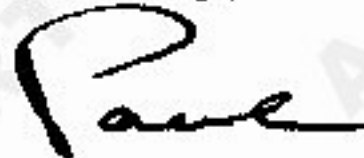
Enclosed is a photograph of an early Ben Shahn watercolor which is currently available out here.

I can take it in on trade for something else which I have but frankly, since I'm not too familiar with this period of Shahn's work, don't really know what it's worth.

I now have the painting in the gallery and would be most interested in hearing from you about it. Would you be interested in buying it and for how much? If the price is anywhere within reason I think I can swing the deal.

Warmest regards and do let me hear from you soon. Incidentally, the owner of the picture got it directly from Shahn some 20-odd years ago.

Sincerely,



Paul Kantor

PK:gc

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F

May 19, 1960

Mr. Laurence Schwabachier, Director  
School of Art  
Syracuse University  
Syracuse, New York

Dear Mr. Schwabachier:

On April 28th we shipped to you via Railway Express (No. 866-800 is the receipt number) a fairly large piece of sculpture by Jack Zajac, entitled DEPOSITION #2.

Of course I was under the impression that Mr. Jack Schulman of Gloverville had communicated with you prior to the shipment to inform you of his gift to the University. This morning I received word from him to the effect that no acknowledgment had been received, and I am writing therefore to ascertain whether the shipment reached you. Won't you please let me know?

As you probably noticed in the press, the Zajac exhibition was a tremendous success with almost 30 of the sculptures sold during the three weeks period. Enclosed, also for your information, is the catalogue which provides biographical data together with his museum representations.

I am very eager to hear from you and should welcome a prompt reply to allay our fears, etc.

My very best regards.

Sincerely yours,

BRB:ph

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.

May 11, 1966

Mr. Hermann Warner Williams, Jr.  
The Corcoran Gallery of Art  
Washington 6, D. C.

Dear Bill:

I am so pleased that you will be coming in next week and  
look forward to seeing you on May the 20th. Perhaps I can  
induce you to have dinner with me in my home where we can  
spread out papers and have a good quiet chat.

And so, I'll be seeing you on Friday, the 20th, at 7:00, if  
possible.

Sincerely,

RMH:pb

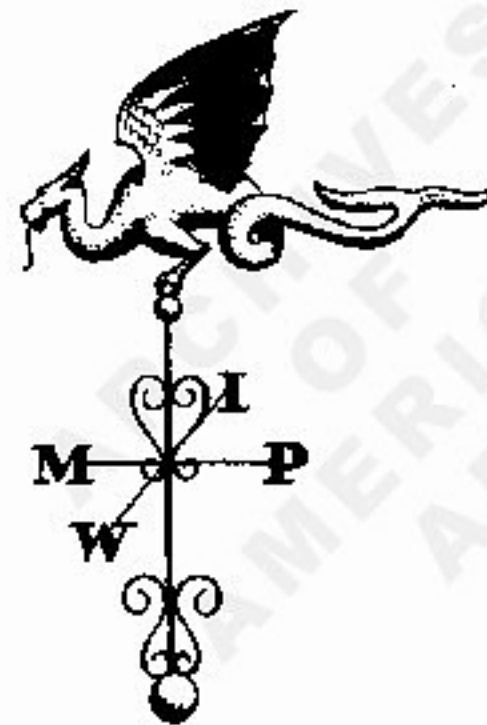
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COMMUNITY ARTS PROGRAM  
RICHARD B. K. McLANATHAN  
DIRECTOR

MUNSON-WILLIAMS-PROCTOR INSTITUTE

310 GENESEE STREET • UTICA 6, NEW YORK • TELEPHONE [REDACTED]  
BW 126 7-0000



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May 23, 1960

Mrs. Edith Gregor Halpert, Director  
The Downtown Gallery  
32 East 51st Street  
New York 22, New York

Dear Mrs. Halpert:

I want to thank you once again for giving me so much of your time in selecting the pictures from your personal collection for exhibition at the Root Art Center next fall. The group of pictures which you are offering will make a good show and I know that your generosity will be appreciated particularly by all those associated with the Root Center.

With kind regards,

Cordially,

Joseph S. Trovato  
Assistant to the Director

JST:awh

CHATHAM



COLLEGE

PITTSBURGH 32, PENNSYLVANIA

May 13, 1960

Edith Gregor Halpert, Director  
The Downtown Gallery  
32 East 51st Street  
New York 22, New York

Dear Miss Halpert:

I am writing in the hope that you may have suggestions for the position of Artist in Residence at Chatham College for 1960-61.

We are looking for a stimulating person and have had a painter in mind though we will also consider a practitioner in another of the visual arts or, perhaps, a scholar or theorist. We should want someone who would appeal to both art majors and liberal arts students in the humanities program. In addition, the person should have sufficient previous accomplishment and reputation to be of immediate interest to the broader Pittsburgh community.

The contribution of the visiting artist or scholar might fall into any one of these patterns:

1. A position as Artist in Residence for the year, with studio provided, and a minimal teaching schedule-- perhaps one seminar for advanced students each week and occasional lectures or demonstrations for a wider audience.
2. A similar position for a single semester.
3. More intensive employment during a shorter period of three or four weeks, with frequent talks and informal discussions in various classes, a public lecture, and the presentation of a one-man exhibition of the artist's work.

If you can recommend an outstanding person or persons whom we might approach, we shall appreciate your help. We shall also be pleased to have candidates apply directly.

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Postcard to Mrs. Shirley Haupt  
Assistant Curator of Prints  
Yale Art Gallery  
New Haven, Connecticut

May 14, 1960

You have our permission to extend the loan of  
the Ben Shahn silkscreen CAT'S CHAIR for ex-  
hibition in your show "American Prints 1940-1960"  
from May 24th to June 13th.

THE DOWNTOWN GALLERY

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researchers are responsible for obtaining written permission  
from both artist and purchaser involved. If it cannot be  
established after a reasonable search whether an artist or  
purchaser is living, it can be assumed that the information  
may be published 60 years after the date of sale.

Mr. Martin Friedman

May 27, 1966

- 5 -

I am very pleased about ART IN AMERICA and hope you get someone to write the editorial. How about Jack Barr who seemed to stress the broader direction at one point.

Incidentally, it will be great fun to read Russell Lyon on the subject and of course I look forward to your article.

And so, cheerio.

Sincerely,

EMH:pb

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JOHN B. BEIDEL  
PRESIDENT AND TREASURER

BRESLER GALLERIES  
729 NORTH MILWAUKEE STREET  
MILWAUKEE 2, WISCONSIN

May 27, 1960

Mrs. Edith Halpert  
Downtown Gallery  
32 East 51st Street  
New York 22, New York

Dear Mrs. Halpert:

Thank you so much for the Georgia O'Keeffe photographs.

The customer liked them, but can't make up his mind. The price and size were fine. He will eventually say something and may even turn out to be a collector. This will be his first big plunge and it's difficult for him to make that first decision.

Thank you again for your cooperation, and we will try again later.

Very truly yours,

BRESLER GALLERIES INC.

*Robert A. Veldman*

Robert A. Veldman

RAV:ld

rior to publishing information regarding sales transactions, members are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

THE UNIVERSITY OF VERMONT  
ROBERT HULL FLEMING MUSEUM  
BURLINGTON, VERMONT

MAY 19, 1960

MRS. EDITH HALPERT, DIRECTOR  
THE DOWNTOWN GALLERY  
32 EAST 51ST STREET  
NEW YORK 22, NEW YORK

DEAR MRS. HALPERT:

THANK YOU FOR YOUR REPLY.

I DON'T THINK I HAD ANY RESERVATIONS ABOUT THE PICTURE,  
BUT I DO HAVE TO SATISFY THE CURIOSITY OF OTHERS.

LET ME SAY AGAIN HOW PLEASED WE ARE TO HAVE THE PICTURES;  
I DON'T THINK WE COULD HAVE DONE BETTER WITH DEMUTH.

THE CHECK SHOULD ARRIVE SHORTLY OR WHENEVER IT GETS OUT  
OF THE UNIVERSITY'S PAPER MILL.

SINCERELY,

  
RICHARD JANSON, DIRECTOR

RJ:ACS

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.



GEORGE J. DORFMAN & COMPANY

*Certified Public Accountants*

GLOVERSVILLE, N. Y. · ALBANY, N. Y.

BOB L. ERSTEIN, C. P. A.  
JACOB SCHULMAN, C. P. A.

38 NORTH MAIN STREET  
GLOVERSVILLE, N. Y.

May 25, 1960

Mrs. Edith G. Halpert  
The Downtown Gallery  
32 East 51st Street  
New York 22, New York

Dear Mrs. Halpert:

I have your letter of May 23, 1960.

I have set up a conference for June 7 in Washington to discuss and review the "spin-off." There would be no urgency in trying to establish this situation before your vacation. When we have the final Treasury Department position on this matter, then we can propose a general framework and procedure to pursue to effectuate your intentions.

I am feeling much better and happy to be back to work. I do hope I have an opportunity of stopping in and seeing you before you get away on your vacation. In any event, your vacation will be well-earned and well-deserved and I do hope that it affords you an opportunity for rest and relaxation.

With kindest regards, I am

Sincerely,



JS:KB

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May 17, 1960

Mr. Henry Strater  
Museum of Art of Ogunquit  
Shore Road  
Ogunquit, Maine

Dear Mike:

It was so nice to talk to you the other day but I certainly would have preferred a personal visit, first because it would give me an opportunity to visit with you, and secondly because it would be much more advantageous if you could select the paintings and sculpture for your show. In any event, I am enclosing a consignment invoice to give you an idea of what has been chosen for you and hope that you will be pleased. If there is still time, I could send you photographs within the week, adding several for a wider selection. Let me hear from you, won't you?

Also I should like to have the specific pick-up date so that we can have the material ready for your truck or whatever packer you designate.

I hope that you will get rid of your discomfort and will have a wonderful summer with the family. This year, since I am not going to Europe — the first in four — perhaps I can pull myself together and get to Ogunquit sometime during the month of August. I shall let you know in advance if I can make it.

Again my best regards.

Sincerely,

EGH:pb  
Enclosure

For publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.



19 May '60

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Dear Edith Halpert

W. Sanders (H. Stedel. Museum  
A'Dam) told me about you  
and your gallery - It  
happens that I have a  
little show of some small  
pictures (about 12) in U.S.A.

If you think that among  
your clients there may be  
some interest in pictures of  
this kind, it could be forwarded  
to you - The exp. expire  
in the beginning of June -

Sincerely

Yours  
Pyrke Koch

Pyrke Koch  
Jude Gracht 341  
Utrecht  
Netherlands -

Will you be kind enough to mention  
this to Mr. Halpert when he is in  
the office having decided upon it.

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.

5/17/60

[encl. Cook]





May 14, 1969

Mr. Edward H. Dwight, Director  
Milwaukee Art Center  
150 North Lincoln Memorial Drive  
Milwaukee 2, Wisconsin

Dear Edwards:

For your information the owners of Ben Shahn's CIRCUS  
TUMBLERS are

Mr. and Mrs. Selig Burrows  
98 Merrick Road  
Great Neck, Long Island, N. Y.

If you call that work, there are a good many others, like  
a series of musicians, etc. I shall go through the photo-  
graph books, as I remember several later themes which may  
or may not fit into the category. Why don't you let me  
know what you have in mind and whether it is for reproduc-  
tion or for an exhibition, because there are examples by  
Kuniyoshi and Weber which would be suitable. So let me know.

Sincerely yours,

EDH:pb

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Researchers are responsible for obtaining written permission  
from both artist and purchaser involved. If it cannot be  
established after a reasonable search whether an artist or  
purchaser is living, it can be assumed that the information  
may be published 60 years after the date of sale.





# Boston University

CHARLES RIVER CAMPUS • 257 COMMONWEALTH AVENUE • BOSTON 15, MASSACHUSETTS

SCHOOL OF FINE AND APPLIED ARTS

May 27, 1960

Mrs. Edith Gregor Halpert  
The Downtown Gallery  
32 East 51st Street  
New York, N. Y.

Dear Edith:

Boston University is seeking a qualified person for the post of Dean, School of Fine and Applied Arts. The faculty advisory committee on recruitment of an SFAA Dean and I solicit your recommendation of a person, or persons, you feel would be appropriate for this responsible position. The present Dean, Dr. Robert A. Choate, returns at the end of this year from a year's sick leave and has asked for, and received a regular teaching assignment.

The School of Fine and Applied Arts has a unique and enviable reputation. Its able faculties include many distinguished artists and scholars. The School includes the Divisions of Art, Music and Theatre Arts, and an Arts Center. It has its own building at the western part of our campus, plus a theatre in downtown Boston which is used as a theatre arts laboratory. Its enrollment totals some 850, of which 700 are undergraduate students, and 150 are graduate. In addition to undergraduate degrees, it offers the graduate professional degrees of Master of Fine Arts, Master of Music, and Doctor of Musical Arts, and through the Graduate School, the Master of Arts and Doctor of Philosophy degrees.

I am enclosing a general statement of responsibilities which the position carries. The statement serves its general purposes, but like so many position descriptions it does not reflect the breadth and the inspiring sweep of interests and activities this School involves and its leadership demands. Our committee and I have discussed the factors we would look for in a man to fill this post. We want a man who has definite administrative ability (although it need not have been gained at a university) and who has interest in and liking for administration. This means we want him not to view administration as a necessary evil but as a means of usefully focusing the resources of a broad faculty on creative developments. We want a man who first of all has an across-the-board acquaintance with the arts, and a love for and understanding of them all. In addition, he might have depth, i.e. scholarly or professional attainment, in any of them.

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# MUSEUM OF ART OF OGUNQUIT

SHORE ROAD, OGUNQUIT MAINE

## Trustees

ROBY P. LITTLEFIELD  
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EDWARD F. FRY, Curator  
WILLIAM L. HOMER, Curator  
TELEPHONE: WELLS MIDWAY 6-2174

May 16, 1960

Mrs. Edith Gregor Halpert  
The Downtown Gallery  
32 East 51st Street  
New York, New York

Dear Edith:

To put my request for loans for this summer's exhibition in written form, we would like to borrow three paintings by Harnett, two by Weber, and two small ones by Karfiol; also one sculpture by Zorach. We will pay all transportation and insurance, also the cost of covering the three Harnetts with plexiglass to protect them against the fingers of the public.

We are enclosing eight loan forms, which we would like to have filled out for our catalogue. We would like to have any photographs of the Harnetts you have soon, as we would like to have a plate of one of them made for the catalogue. Our collection date has been changed from the one I gave you over the phone. The Boston Truck Company will call on Tuesday, June 14.

I am sorry that the various family ailments prevented me from calling and saying hello, but we hope to see you here some time this summer. The opening reception will be on the afternoon of Friday, July 1. Lois and I both had a rough time of it last winter, but our new son, Mathew, is well worth all the grief as he is a husky, cheerful, and charming young man.

With best personal regards.

Sincerely,

*Henry Strater*

Henry Strater, "Mike"

md

Enclosures--loan forms

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page 2

By this time, of course, there must be many fine new drawings which we would like to view if, again, it is possible.

If you have any brochures on the other artists that you represent, (particularly Mr. Rattner) we would appreciate having them.

We are looking forward to your answer, and, to meeting you in our next visit to New York.

Sincerely,



Noreen Sulmeyer



May 17, 1960

Mr. Richard Jansen, Director  
Robert Hull Fleming Museum  
The University of Vermont  
Burlington, Vermont

Dear Mr. Jansen:

Please forgive me for my very late reply.

I had several speaking engagements and served as juror subsequently after leaving Sarasota for Chicago.

For your information, the Demuth was purchased from a private collector who had purchased it many years ago when his entire collection was being dispersed.

Because, as you know, Demuth paintings are very scarce, we have retained it at the gallery and included it in three exhibitions we have held here. Of course it may have been shown in museums prior to our ownership but we have no records to that effect. If you would like to have a guarantee of attribution I should be glad to send it to you since we are considered "authorities" on this artist whose work we have handled for about thirty-three years either through The American Place directed by Alfred Stieglitz or through direct purchase from the artist, other galleries, or collections.

Please let me know your wishes in the matter.

Sincerely yours,

EGH:ph

May 21, 1960

Mr. Carl Sprinshorn  
Pioneer Acres  
Sickkirk, New York

Dear Mr. Sprinshorn:

I am so sorry to have missed you when you called at the gallery recently.

Because of lack of space we returned a number of the paintings and drawings by Osborn to the artist. We also sold quite a group of them during the exhibition. However, the only pictures that have to do with the theatre and which are still available are MARCEL MARCEAU, STRING QUARTETTE, THE CHEAP EMOTER FROM PESHT, and possibly a few others.

Under separate cover I shall send you a photograph of the large painting which is still available and can be obtained from Osborn. Some of the others are here.

I look forward to your forthcoming visit.

Best regards.

Sincerely yours,

EGH:pb

rior to publishing information regarding sales transactions, members are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information is published 60 years after the date of sale.



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May 14, 1966

Mr. Lawrence Fleischman  
19480 Eurlington Drive  
Detroit 8, Michigan

Dear Larry:

Just a few moments ago I received clippings of the Bath, Maine, Daily Times, dated May 10th and 11th, as well as an editorial which appeared on May 12th in the Portland Press. All of these report the successful outcome of the Zorach fountain project.

I think it would be a good idea to obtain copies of these publications for the Archives and for use on future occasions. Zorach's letter to the Editor of the Daily Times is an excellent one and so are the articles and the editorial.

Thanks for your assistance in the matter.

Sincerely,

EGH:pb

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May 13, 1960

Mrs. Robert H. Miller  
Administrative Secretary  
Walker Art Center  
1710 Lyndale Avenue South  
Minneapolis 3, Minnesota

Dear Mrs. Miller:

In response to your note of the 16th, Mrs. Halpert has asked me to dispatch a dozen copies of our Tseng Yu-ho catalogue to you. They are going out tonight under separate cover.

Sincerely yours,

Margaret M. Babcock



appreciate your offering it to me  
for I realize now it's one of the  
lower-priced O'Keefes. Good  
pictures just cost too damn much.  
Edith - what is the truth?

It was fun seeing you again  
last night at the Quackenbush -  
you looked wonderful.

If I don't see you again before  
the summer (I depart next week to  
be in New England with my two kids),  
all good wishes - & many thanks. (Love)

Mr. Roland Folsom Pease, junior

PHILADELPHIA  
ART ALLIANCE



321 SOUTH EIGHTEENTH PHILADELPHIA 3

May 19, 1960

Mrs. Edith G. Halpert  
The Downtown Gallery  
32 East 51st Street  
New York 22, New York

Dear Edith:

The Art Alliance is planning an exhibition of monotypes and prints of related techniques, in conjunction with the forthcoming publication, sometime in the fall, of the book "Printmaking with Monotype," by Henry Rasmussen. We plan to show the work only of those artists mentioned in the book and, wherever possible, an exact print or duplicate of one that may be reproduced in the book. If that particular print is not available, one or two others may be shown.

Dates of the exhibition are December 5 through December 28, 1960, and we would like to have the prints at the Art Alliance by November 14th.

Do you have any prints that we could use, by Pop Hart and Alfred Maurer? Will you please let us know as soon as you can?

With warm regards,

Sincerely,

Stella Drabkin  
Chairman, Print Committee

SD/hg

Laurence H. Eldredge  
President  
Raphael Sabatini  
Vice-President  
Edward Starr, Jr.  
Financial Vice-President  
Connel Sykes  
Treasurer  
James Kirk Merrick  
Secretary  
Dorothy Kohl  
Executive Director

P. S. Prints that may be reproduced in the book are:

Pop Hart - "The Foultryman," "The Hostess," "The Brook"  
Alfred Maurer - "L'Harcourt"

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May 25, 1960

Mr. James C. Leong  
via Fontana 86  
Rome, Italy

Dear James Leong:

Please forgive me for not having answered your letter earlier. During the past weeks I have been away a good part of the time covering a wide territory and have been obliged to neglect my correspondence accordingly.

A few days ago I received a letter from Stanley Marcus who was very concerned about your work and an appropriate home for it, specifically. You know how enthusiastic he is about your painting and how eager he is to have the ideal gallery represent you. I expect to see him within a few days to discuss the matter.

As I advised you during our visit, I too have a tremendous interest in your work but as I mentioned during our conversation, am not in a position to make any decision until I can arrange for additional space for the younger group I am eager to develop. There are several possibilities at the moment but nothing definite and it would be an error on my part to make any commitments which would be misleading to the artists. If you can bear with me a little longer, I believe the problem will be solved — certainly during the summer months when the gallery is closed to the public and I have more time to devote to other problems. In any event, you will hear from me after my meeting with Stanley Marcus.

Meanwhile, I send you my very best regards.

Sincerely yours,

RM:ph

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

May 17, 1960

Dr. Abraham Melamed  
1108 East Lilac Lane  
Milwaukee 17, Wisconsin

Dear Dr. Melamed:

I hate to be a nuisance but I would very much appreciate the return of the Zajac photographs as we promised to send a group of these to a gallery which is planning an exhibition during the summer when the gallery will be closed (July and August).

I do hope that you and Mrs. Melamed are planning to be in New York before the end of June.

My very best regards.

Sincerely yours,

EGG:pb

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# WADSWORTH ATHENEUM

COLT, MORGAN, AND AVERY MEMORIALS—A FREE PUBLIC ART MUSEUM—FOUNDED 1842

25 ATHENEUM SQ. NORTH  
HARTFORD 3, CONN.  
TELEPHONE JACKSON 7-2191  
Cable address: WADATH

May 24, 1960

Mrs. Edith G. Halpert, Director  
The Downtown Gallery  
32 East 51st Street  
New York 22, New York

Dear Edith:

Thank you very much for your letter and for the list of objects which you have most generously proposed presenting to our museum. I do want you to know how much we appreciate this generosity and how grateful we are for your continuing interest. The Folk Art collection really is much admired and I hope when you come to Newtown we can tear you away for a visit to Hartford one day this summer.

We will certainly arrange to photograph the Tombstone portrait and send you a print for the archives.

We expect to close our exhibition "8 From Connecticut" on the 29th of May and will have some large pictures to be returned to the Stable and Stampfli galleries. I am not actually sure of the date when the truck will be going to New York, but will ask Miss Ellis, our Registrar, to let you know. On the return trip the Folk Art pieces can be collected. I hope the delay is not going to inconvenience you and Lawrence.

Again many thanks and all good wishes.

Very sincerely yours,

*Charlie  
by E. J.*

C. C. Cunningham  
Director

CCC:eg

P.S. I am sending you a copy of our current exhibition catalogue "8 From Connecticut" about which I spoke to you. Dictated by Mr. Cunningham and signed in his absence.

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May 23, 1960

Mr. R. Gordon Ginter  
Robert H. Ginter and Co.  
120 El Camine Drive  
Beverly Hills, California

Re: Andre Previn

Dear Mr. Ginter:

Thank you for your letter and the enclosed check. The arrangement you suggest is satisfactory, and although the gallery is closed to the public during the months of July and August, all mail may be addressed here as there is someone in the office throughout the period.

Under separate cover I am sending you three photographs of paintings by Arthur Dove which we consider among the outstanding examples. All the pertinent data appears on the reverse side of the prints but I am listing the prices below.\*

As there is considerable activity in relation to Dove, whose stock is rather limited, I would suggest that Mr. Previn make an early decision so that we may send the painting to him for consideration. There will be no obligation involved other than the payment of packing, insurance, and shipping costs.

Incidentally, in addition to the small group of oils, we have a comprehensive selection of watercolors Mrs. Dove delivered to us recently. These range in price from \$275 to \$350., and one photograph is included, indicating the size and treatment.

Sincerely yours,

EGH:pb  
Enclosures

\*



May 27, 1960

Miss Eva De Nagy, Director  
Eva De Nagy Gallery  
462 Commercial Street  
Provincetown, Massachusetts

Dear Miss De Nagy:

Your letter addressed to Mr. Ben Shahn was referred to us  
as his agents.

While we should very much like to cooperate with you, there  
is practically nothing available in the way of paintings by  
Ben Shahn. He has been away for several months and the bulk  
of his work has been completely sold out in the interim.

Perhaps next season it will be feasible to make some arrange-  
ments which would of course call for a variation in the com-  
mission arrangements.

Sincerely yours,

EGH:pb

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researchers are responsible for obtaining written permission  
from both artist and purchaser involved. If it cannot be  
established after a reasonable search whether an artist or  
purchaser is living, it can be assumed that the information  
may be published 50 years after the date of sale.



Mr. Martin Friedman

May 27, 1966

- 2 -

promised to show him our photograph books on his next visit to New York.

Indeed, if you really want O'Keeffe's LAKE GEORGE, COAT AND RED as part of the historical section, it is okay with me and will be available for you. Meanwhile, I do hope that you will obtain CROSS BY THE SEA which, as I mentioned before, is a must in my opinion. I have written to some character about a barn which I saw listed in his name, asking whether he would send us a photograph, for which I offered to pay, as I am not familiar with the painting he no doubt purchased directly from Stieglitz many years ago, but although two weeks have elapsed I have had no reply from him. I am sending a photograph of a small Pelvis O'Keeffe just delivered to us. I think it is a particularly beautiful one and I shall check into the Red, White and Blue, but I am afraid it belongs to one of the museum collections which she will not disturb. (I mean O'Keeffe.)

Also, I did get in touch with Josephson, but in his case too, received no reply.

You will also find two very surprising photographs included. These are of Davis paintings we recently discovered and purchased. Hold everything before you look at the date! These were painted in 1917 and now that they have been cleaned and mounted, they really look magnificent. On the other hand, if you would prefer one that is more "precisionist," that would go into the Twenties and I should think that LUCKY STRIKE, HULL DURHAM, or another of the series dated about 1921 would be very exciting. The de Manila (Mr. and Mrs. Jean de Menil, of 3363 San Felipe Road, Houston) own CIGARETTE PAPERS, 1921, unless you prefer (this is being funny) to ask the Museum of Modern Art for theirs.

I did not know anybody objected to the term "precisionist." At least in talking to the artists here, the only objection was to the word "immaculate." I really think that that title should remain, as I find in glancing through the books of the Twenties and Thirties particularly, and including the Bauhaus book I mentioned, this was an accepted term and has significance for many of the younger group as well. Your inclusion of Stella is an interesting one and it occurred to me that one of the New York paintings by Max Weber would be equally fitting in the historical group. Of course this could go on indefinitely and would no doubt change the context of your exhibition as originally planned. In any event, let me know whether there is any additional material you wish.

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Mrs. Edith Gregor Halpert  
Downtown Gallery  
32 East 51st St.  
New York 22, N.Y.

Pioneer Acres  
Selkirk, N.Y.  
May 15, 1960

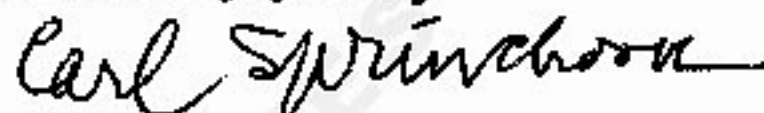
Dear Mrs. Halpert:

In case young Marin, Jr. forgot to mention I had been in to see some Osborn drawings while you were away, and because you may recall I wrote you once to inquire about photographs and prices, I thought I'd let you know of my impressions of these drawings.

Unfortunately, there were not many to be seen - none with such titles as "Hamlet", etc. which had originally aroused my interest when seen in the catalogue. But I did see two or three which corroborated or, rather, approached to a considerable extent my imaginary vision of what they might be like from certain of the titles. Those I saw were a little too abstract, I thought, to advise John Stillwell to consider. But I will speak of them when he comes up here to see me in a couple of weeks. He tried to pull my leg over the phone when he was in New York by saying he had just acquired a Sheeler drawing for \$35.00!).

Hoping you had a good vacation and sorry to have missed you.

Sincerely yours,



Carl Sprinchorn

THE PHILLIPS EXETER ACADEMY  
EXETER, NEW HAMPSHIRE

May 12, 1960

Miss Edith Halpert  
The Downtown Gallery  
32 East 51st Street  
New York, New York

Dear Miss Halpert:

Some time ago, I wrote to Bob Osborn asking if we could use some of his drawings for an exhibition here during the first two and a half weeks of January, 1961.

I have just heard from him, and he has suggested that I get in touch with you; that we might possibly use the exhibition, "Clowns, Fools and Buffoons" that has been shown at your Gallery. It would be wonderful if this were possible. We hope to tie the exhibition in with a lecture here by Bill Dooley, of the Boston Museum of Fine Arts, who will speak on "Humor in the Fine Arts".

Whatever packing and insurance arrangements might be necessary can be met by The Lamont Art Gallery. I am enclosing a photo of our 40' by 80' room. We could use all or part of it, according to the number of works available.

Thanking you for your help in this matter, I remain

Sincerely,



Glen Krause, Director  
The Lamont Art Gallery

GK:cf  
Enc.

Not to publishing information regarding sales transactions, searches are responsible for obtaining written permission on both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information is by published 60 years after the date of sale.



## DANIEL deKOVEN

510 MADISON AVE NEW YORK PL 1-1468

CONSULTANT IN THE GRAPHIC ARTS FOR INDUSTRY

May 13 1960

Dear Edith Halpert,

I too am concerned about the efforts I have expended as well as your time and thinking.

The latest chat with Mr. Teeter indicates that he has been snowed under with Kefauver committees, the opening of a new laboratory and other pressures, but that he will get in touch with us soon.

Of course, you and I know that this can be the usual delaying tactics, but I have another suggestion to make. Since Mr. Teeter already knows your name and has expressed the desire to meet you, I would not be averse to your phoning him direct some time soon and see if you can date him for a visit to your gallery or a visit to his office.

I can tell you that I am aware of the presence in the picture of an architectural firm, Green & Colangelo, of minor reputation, who have an inside relationship with someone in management. They will have something to say with regard to interior design and I suspect will want to have a hand in making some contribution to the project we have discussed.

For your confidential information, their taste is in my way of thinking questionable judging by some things they had done in the present headquarters a couple years ago. Nevertheless, if they are close to top management they will want to intrude here I suspect.

However, I would be interested to know what if any reaction you might get from John Teeter.

Note our new address...we have just moved and are in the process of shaping things up.

Sincerely,

Daniel deKoven



DdeK/re

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May 13, 1960

Mr. Austin W. Kenefick, Jr.  
Product Research  
National Blank Book Company  
Molyse, Massachusetts

Dear Mr. Kenefick:

Following our telephone conversation, I want to advise you that the project outlined in your letter of April 27th is now acceptable to us. My understanding regarding arrangements follows.

- 1) You will print 20,000 copies of art covers by the following artists —  
Stuart Davis — OWHL IN SAG PAO  
Ben Shahn — SUPERMARKET  
Charles Sheeler — GOLDEN GATE  
— as part of your initial program of publishing five such covers.
- 2) This cover will contain the painting, a credit line directly under the painting; the name of the artist and of the painting. There will be no advertising of any type — either writing or symbol — on the cover.
- 3) The inside of the front cover will contain a short text relating to the painting. This text will be approved in each instance by the artist and/or agent, as well as the owner.
- 4) Before actual publication, the color proof will be approved by the artist and/or agent, as well as the owner, if the latter so requires.
- 5) An initial payment of \$250. for the use of each specific picture will be made to us for the artist for the original run of 10,000. In addition a royalty of 2¢ per copy will be paid for the following 10,000, based on your decision to increase the number to 20,000.
- 6) Separate arrangements will be made with each museum as owner of the work of art, depending on their choice of a check or an overrun of the plates, and the agreement under such circumstances will be between National Blank Book Company and the museum.

I hope the project is as great a success as I envisage it.

Sincerely yours,

EGHPph

rior to publishing information regarding sales transactions, publishers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or publisher is living, it can be assumed that the information may be published 60 years after the date of sale.



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May 17, 1968

Mr. Vincent Scully  
Department of Fine Arts  
Yale University  
New Haven, Connecticut

Dear Mr. Scully:

About two or three weeks ago I wrote you about the architecture of George Brewster and sent you some clippings from House Beautiful illustrating one of the houses which brought him an award.

If you are through with these clippings would you be good enough to return them to me. A self-addressed envelope is enclosed for your convenience.

Of course I am very eager to get your reaction to the idea and hope to hear from you shortly. Many thanks for your cooperation.

Sincerely yours,

EGH:ph

Enclosure



May 17, 1960

Mr. Mary F. Williams, Chairman  
Department of Art  
Randolph Macon Woman's College  
Lynchburg, Virginia

Dear Dr. Williams:

In referring to your letter which I found on my return, I note that it was dated on the day of my departure for Sarasota where I spent several days, giving two talks at the symposium and taking two days off for a vacation and a suntan. Subsequently I went off to Chicago and did not get back until this week to find a huge volume of mail, et cetera. This is all in explanation for my late reply.

If it is not too late on Monday, I shall telephone Berkeley suggesting that they bring in the two paintings by Elliott R. Twery. As you know, I am always interested in seeing the work of artists who are not generally known to the public. On the other hand, at this point of my tapering-off program I shall be of very little use to him. Unfortunately the space in the gallery makes it impossible to add artists to our roster, much as I should like to. I have been looking around at so-called real estate but am too tired at the moment to plan any move and expansion. Perhaps after my first summer vacation in four years some of my energy will be revived. What has slowed me down in the past two years in making any new arrangements is basically the fact that there are so many galleries in New York, actually a superabundance, and a tremendous number in other parts of the country, certainly enough to take care of all the great, the good, and potential talents. Of course I have many theories about the matter, but I won't go into that.

Nevertheless I shall make a very special effort to see Mr. Twery's work and shall write you, subsequently.

I am sorry indeed to have missed you when you were at the gallery. This has been my traveling year, to say the least, and I hope to stay put during the next season when we reopen after the two-months' annual vacation (July and August).

I hope to see you in the fall. My very best regards.

Sincerely yours,

EGM:pb



The traditional & thus  
"abstract" is that the

correct title?

I'll stop here &

see you. I always  
enjoy a chat with you.

yours ever,

Allen Cotten

May 11<sup>th</sup> - 60

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May 21, 1960

Mr. Matthew Josephson  
Sherman  
Connecticut

Dear Matthew Josephson:

Several days ago I received an SOS from Martin Friedman of the Walker Art Center. He is the young man who is organizing an extremely important exhibition under the title "The Precisionists" and is eager, of course, to obtain all the key paintings by the few artists involved in this project.

One of these, as you know, is the Sheeler STAIRCASE, DOYLES-TOWN, 1925. This painting is considered a must for a great many reasons and particularly so in this exhibition which will carry the theme into architecture, furniture, et cetera. I am adding my plea to Martin's in the hope that you will break down and agree to the loan. An entire issue of ART IN AMERICA will be devoted to the exhibition and a book will follow next year.

A self-addressed envelope is enclosed for your convenience and I do hope your answer will be in the affirmative.

My best regards.

Sincerely yours,

EGH:pb  
Enclosure



Mrs. Edith Halpert

-2-

May 23, 1960

Let me know the outcome of your further deliberations with  
Wijnenbeek and Ben.

My renewed thanks for your kindnesses.

Sincerely,

*Porter*

Porter A. McGray  
Director  
The International Program

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purchaser is living, it can be assumed that the information  
may be published 60 years after the date of sale.

TWENTY SUTTON PLACE SOUTH  
NEW YORK 22, N. Y.

Dear Mrs. Halpert

I am enclosing a check  
for \$1,000 as first payment on the  
O'Keefe. The rest will come along  
in dribbles from time to time.

I hope you understand, from the gentle-  
man who brought my painting, about  
my avoiding the city tax and I hope  
you will cooperate and send along  
something worthless to Mrs. Pitt in Hart-  
ford. (I gave her address also to the  
gentleman.) As Mrs. Pitt is leaving  
for Europe on the 10<sup>th</sup> of June, I hope  
it can be sent promptly to be sure  
to get her signature.

About the Marin: I am not  
sure I can swing it financially tho  
I like it very much. In any case  
I must wait until I see the tax  
man about my paintings - the ap-  
parent has been changed three times  
I am now supposed to see him on



Rome, May 24, 1960

Mrs. Edith G. Halpert  
The Downtown Gallery  
32 East 51 Street  
New York 22, N.Y.

Dear Mrs. Halpert:

thanks you so much for the print of Shahn "Lowell Committee". You will receive the payment for it in about three weeks, as always. If the owner of it, Mrs. Patricia Healey, has not been already informed by you that this painting will be reproduced, please send me kindly her address for that purpose.

Mr. Shahn wrote me that an exhibition of his graphic work took place in London, at the Liecester Galleries, last year in October or November. I shall be grateful if you can give me the title of the catalogue and the exact dates of that exhibition, and the title and dates of any other exhibition of Ben Shahn works after March 59, in the United States or elsewhere. This will complete his bibliography and biography in my book.

I hoped it to be printed before the summer, but collecting illustrative material has been a timetaking job. For instance I am still waiting for photographs by Mr. Berelman and Mr. Berkowitz, or by Mr. Colten. But I shall insist and certainly with patience obtain everything. For your information, the address of Mr. Perelman you sent me last March is wrong: my letter was sent back to me. I had a different address by the Museum of Modern Art; and shall send it to you when, receiving a response, I shall be sure that it is correct.

Still one question: do you know the address of Mr. Abrams, New York, publisher of a new de luxe volume on Ben Shahn with introduction of James T. Soby? Do you know if it has been already published? I should like to order one at once and see it before my book is printed, to avoid, if possible, repetitions.

I realize that you spent <sup>precious</sup> time in giving me informations and I hope to have an opportunity to do something for you.

With many thanks and best regards

yours sincerely  
*Mirella Bentivoglio*  
Mirella Bentivoglio  
Via Archimede 139  
Rome (Italy)

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PO✓  
May 17, 1960

Mr. Gordon Bunshaft  
200 East 66th Street  
New York, N. Y.

Dear Mr. Bunshaft:

It just occurred to me that you may not have received our announcement of the Stuart Davis exhibition now current. A catalogue is enclosed.

You will note that all the paintings but one are owned by museums or collectors and that nothing is for sale as the singleton has been spoken for. However, I thought you would enjoy seeing this group as a unit.

And it is always so nice to see you and Mrs. Bunshaft.

Sincerely yours,

EGH:ph  
Enclosure



May 11, 1960

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or architect is living, it can be assumed that the information may be published 60 years after the date of sale.

Mrs. Merton Fredrick Wilcox  
The John and Mabel Ringling Museum of Art  
Sarasota, Florida

Dear Mrs. Wilcox:

When I returned from Chicago I found your note together with the fascinating clipping. You can't win with Lawrence Bane.

I am sorry we did not have more time to discuss the gallery idea. I am always hoping that someone will be fired sufficiently to take this step, particularly in a territory where good work is available and where the local gentry could be stimulated into an acquisitive mood. If by any chance there is a possibility that you will make the attempt, do not hesitate to call on me as I shall be delighted to be of any assistance possible.

And many thanks for sending the clipping to me.

Sincerely yours,

EGH:ph

Mrs. Edith Halpert

-2-

25 May 1960

I am using in the exhibition a Stella of 1918 - Roy Neuberger's "Gas Tanks" as part of the historical build up. It is a beautiful picture and I would like very much for your help in securing an early Stuart Davis which would serve the same important purpose. I need a Davis picture from the twenties - can you help? By no means am I classifying Stuart Davis or Stella as precisionist painters and the representation by each of them would be with only one work. Playing it completely safe, I am calling nobody by the proper noun "Precisionist" since everyone, even the dead ones, seem a little nervous.

I realize that you are a "pro" at organizing these shows and that you know the group much better than I could hope to. Also, I am sure that you understand my interest in using an organization along historical lines.

Best wishes,

Sincerely,

*Martin*

Martin Friedman  
Curator

mf:lc

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May 27, 1966

Mr. Leon Gordon Miller  
1220 Huron Road  
Cleveland 15, Ohio

Dear Mr. Miller:

I am so sorry to be so late in replying but as my secretary advised you, I have been away on an extended trip.

Abraham Rattner spent more than a year in Europe working on a stained-glass window which was finally completed. He will be back in New York, after a short stay in Michigan, and at that time I shall discuss the matter with him and will advise you regarding his position. I might tell you that during his stay abroad he produced practically no easel paintings and a large exhibition of his work, under the auspices of the Ford Foundation, is traveling throughout the country. Thus, there is a very limited stock in the gallery at present, but we hope he will devote the entire summer to painting, with no outside commitments.

In any event, I shall write you later in June when the Rattners will again make their home in New York.

Sincerely yours,

EGH:ph

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Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.

May 17, 1960

Mrs. Lilly Weil Jaffe, Curator  
Temple Emanuel Museum  
Arguello Boulevard and Lake Street  
San Francisco, California

Dear Mrs. Jaffe:

As you gathered from my secretary's reply, I have been away on an extended trip and am just getting at my correspondence.

Frankly, I am afraid that you will have to eliminate this gallery from your list for at least a year. I believed I advised you that Shahn left for a trip around the world and has been gone for more than three months; Rattner was in Europe for more than a year, working on a huge stained-glass window commissioned for a Temple in Chicago; Weber has not been well and has produced very little; Zorach has a one-man exhibition traveling around the country, which was initiated at the Whitney Museum and will not complete the tour for several months. A large portion of his life's work is included in this retrospective. So you see, we are not in a position to lend any works of art at the present time. We do have a comprehensive group of paintings by Bernard Karfiol and could arrange to organize an exhibition of about fifteen paintings, if that would be agreeable. Otherwise you will have to wait until we replenish our stock, particularly at this time when the demands in the way of purchases among museums and collectors has reached tremendous proportions.

When and if we have sufficient material to present a first-rate group exhibition, we shall certainly communicate with you. I hope you understand the situation.

Sincerely yours,

ECH:ph



Mrs. Edith G. Halpert-Cont.

May 21, 1960

- 3 -

I hope very much that we may have the pleasure of seeing you here this summer and showing you the Maine Art Gallery. You have done so much for American art everywhere that I feel a visit from you would be an inspiration to us all.

Sincerely yours,

*Mildred G. Burrage*  
Mildred G. Burrage, Director  
Lincoln County Museum

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MUSEUM OF ART OF OGUNQUIT

OGUNQUIT, MAINE

May 24, 1960

Mrs. Edith Gregor Halpert  
The Downtown Gallery  
32 East 51st Street  
New York, New York

Dear Edith:

As usual, you are treating our museum wonderfully well, and I want to express our appreciation. We would like to have two photographs of the Harnett "Still Life With Lobster" as we will use one in the catalogue. Please bill us for all photographs.

The Harnetts will be splendid because the early ones will interest students of American Trompe l'Oeil. We are calling the show: "A Hundred Years Ago--Luminist and Trompe l'Oeil Painters." The Karfiols are good ones that we have never shown, and I am sure that the Webers are fine ones. We are enclosing loan forms so that we can get the dimensions and assemble our catalogue data. We will have to cancel out the Ben Shahn "Harpie" as we showed that here last year. The Zorach "Black Cat" is one that we have never shown and we will be delighted to have it.

I hope that you will come up some time during August and that you will give me advance notice so that I will be sure to be here. At present the only time that I am likely to be away during August would be the 4th, 5th, and 6th. With best regards,

Sincerely,

*Mike*  
Henry Strater

md

Enc.



May 18, 1966

Mrs. Leonard K. Firestone  
919 North Alpine Drive  
Beverly Hills, California

*new address  
noted on card  
5/18*

Dear Mrs. Firestone:

Thank you for writing us about the Mallard Duck by Harnett which was sold by us to Mr. Hatfield.

You may recall seeing the mate or the pondant during your visit to the gallery. This was called "Merganser Fish Duck," a painting we sold just about two weeks ago to a museum. Naturally we would be interested in your Harnett and if you would care to send it to us, would make an immediate effort to place it in the proper collection. Won't you please let me know what figure you have in mind.

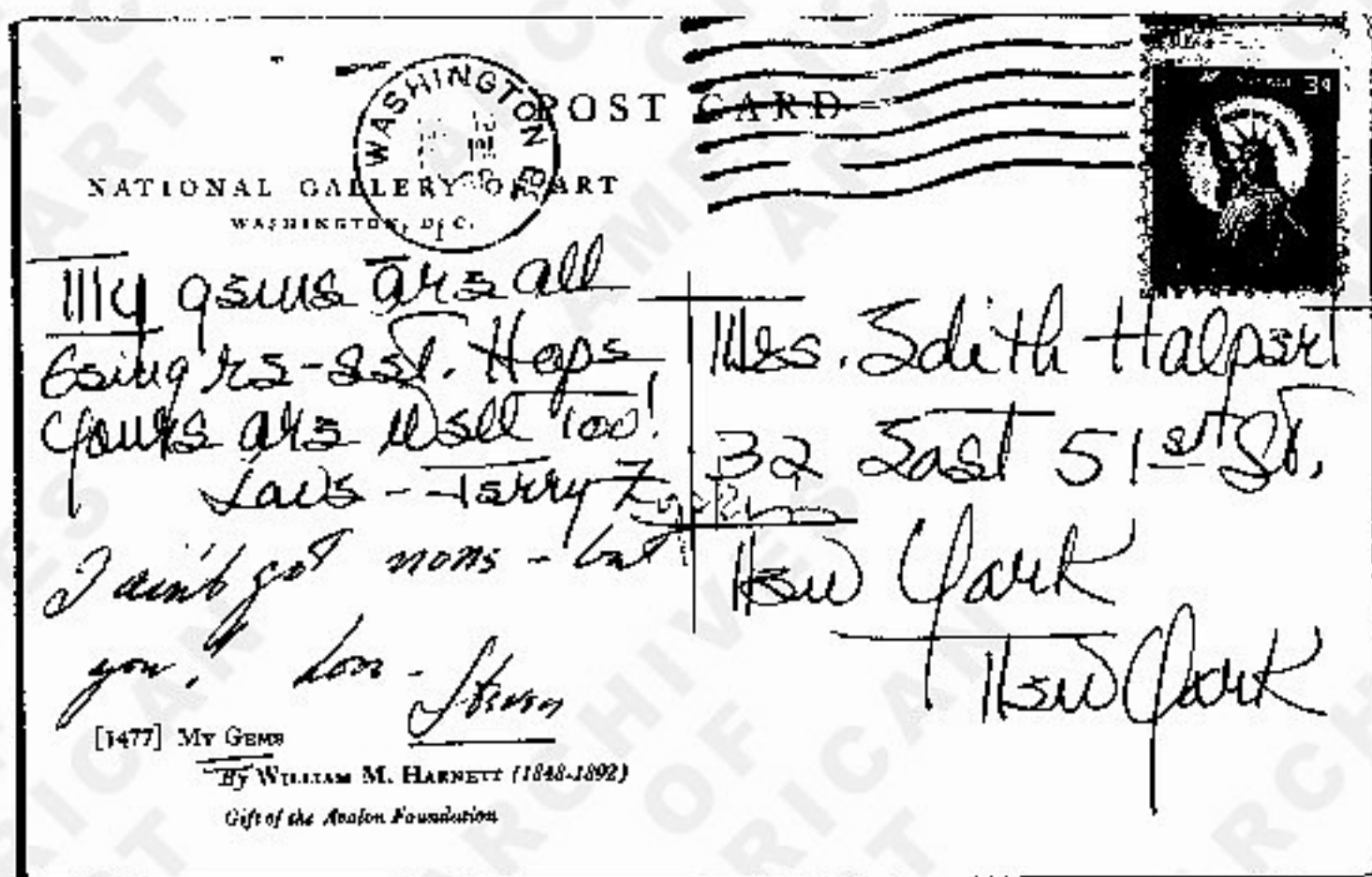
I look forward to hearing from you.

Sincerely yours,

EGH:pb

P.S. Forgive the delay in the reply. I have been out of town for two weeks.

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Mr. Martin Friedman

May 14, 1960

- 2 -

I don't know whether any of this is of any consequence to you but it may give you a bit of flavor in relation to the artist's personality. There are two other letters which I have in my possession but which I feel should be retained completely in confidence, since they refer to his mode of living and have very little to do with his painting career.

I hope you can get some data from Charles Daniel. I tried awfully hard on many occasions when I purchased odds and ends from him in recent years to help the poor guy along. Obviously he has complete lapse of memory and although his information would be invaluable documentwise, that period of his life seems to be a complete blank. Several of us have tried over and over again. However, perhaps when he is in Columbus with the pictures that he sold the one collector who meant so much to him in supporting the gallery, his recollections will be revived. Good luck to you.

Now I am reverting to an earlier letter of yours which appears in my dictation file where like our photograph books everything is chronologically reversed. This is the letter dated May 5th.

I am delighted that you are obtaining CITY WALLS by Niles Spencer but I am very distressed that two of the Shaelers will not be available, particularly CHURCH STREET EL which is undoubtedly one of the outstanding key paintings. Below I am listing suggestions for substitutions, although there is nothing that can replace CHURCH STREET EL in which his inverse perspective comes into being with a bang and which he used in what was considered the first modern movie produced. This was done in collaboration with Paul Strand and I believe was called MANHATTAN or MANHATTANA. Also, according to an article I read somewhere this movie predated and influenced the famous German motion picture which employed many of the same ideas including the perspective. Perhaps I will recall the title of it.

Regarding O'Keeffe I was under the impression that you were getting PELVIS AND THE MOON from the Norton Gallery in West Palm Beach. I agree with you that Doris Bry's suggestions are not so hot and I also agree with O'Keeffe that LAKE GEORGE COAT AND RED of 1919 would not fit in to the context of Precisionism. Also I feel that it is imperative to include the famous CROSS BY THE SEA, CANADA, 1932, oil, 36x24, owned by the Carrier Gallery in Manchester, New Hampshire. I am sure that Charles Buckley will be glad to lend it. It is reproduced as the frontispiece in the Art Institute of Chicago Catalogue on the O'Keeffe exhibition organized by Dan Rich. This would be a fine substitution for the 1919 painting.

As I don't know Mrs. Porter --- and she must be at least a hundred years old --- I am afraid that I would not care to hit her on the head.

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.



really quite wonderful and Margaret  
wrote to join it to me in the Fall  
for an anniversary. It is quite a  
wonderful piece of work and I feel  
lucky to have it.

W. H. Art with I am

Sincerely,

W. H. Art



you in returning them so slowly.

Cordially

Hope Melamed

May 11, 1960

Mrs. Grace Gabe  
1385 Shakespeare Avenue  
Bronx, New York

The following artist are to be photographed

Gris  
Schonbach  
Modigliani  
Pascia  
Soutine

SCULPTURE

Desplan  
Kollwitz  
Lehmbruck (Bust of Woman only)  
Mailed  
Picasso

Where you have catalogues or photographs, please send to  
us and omit photographing.

For to publishing information regarding sales transactions,  
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PRINCETON UNIVERSITY  
PRINCETON, NEW JERSEY

*Department of Art and Archaeology*

May 25, 1960

Mr. Lawrence Allen  
The Down Town Gallery  
32 East 51st Street  
New York 22, N.Y.

Dear Mr. Allen:

Thank you so much for sending me the photographs of Tseng Yu-ho's works. The Honolulu portion arrived this morning. I am wondering if you can send me one or two copies of your catalogue for Tseng's show. I would like to keep one for the file here, but have unfortunately mislaid the only copy I had.

Many thanks for your kind cooperation.

Sincerely yours,

  
Wen Fong

May 27, 1968

Mrs. Barbara Bell  
Publicity Director  
The John and Mable Ringling Museum of Art  
P. O. Box 1690  
Sarasota, Florida

Dear Mrs. Bell:

Thank you so much for sending me the Lawrence Dame article which I had not seen previously. For some reason or other our clipping bureau forwarded all the other Florida notices but omitted Sarasota entirely and I am very happy to have the very entertaining final report. Also, if you have any others, I shall be grateful as well.

Thank you for your very kind remarks. Indeed I look forward to another visit to the Ringling Museum, where I enjoyed the personally guided tour, courtesy of Mr. Donahue, and meeting the very nice members of the staff. If and when you plan to come to New York, won't you let me know in advance, so that we can arrange for a drink or dinner.

Sincerely yours,

EGH:ph



Mrs. Gerhard D. Straus  
4753 North Larkin Street  
Milwaukee 11, Wisconsin

May 23, 1960

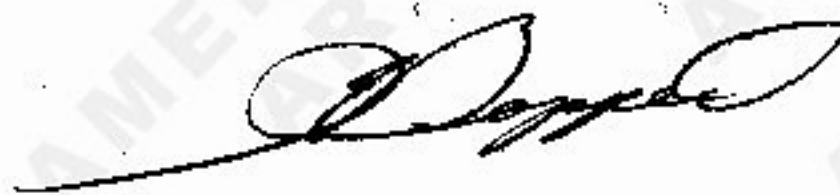
Dear Mrs. Halpert

Enclosed is a check for \$1,100.00 for the Stuart Davis oil, Town and Country. We would like the receipted bill for our records.

Also enclosed is a color transparency of Karl Zerbe's gouache entitled News Stand. It was painted in 1952, the size is  $21\frac{1}{2}$ " wide by  $29\frac{1}{2}$ " high, and the price was \$500.00 in 1958. As we told you, we are thinking of giving it to the Milwaukee Art Center and would appreciate your appraisal of the

of those pieces which you consider  
to be his best work

Thanking you in advance  
I remain, yours truly



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